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PORTRAIT OF AN UNKNOWN MAN. (Circa 1530)

By Lucas van Leyden

In the collection of Viscount Lee of Fareham.

(See page 227)

XVIIITH CENTURY ENGLISH GLASS

BY J. G. NOPPEN

IF I were asked to give my opinion as to the "great period" of English glass, I should say *circa* 1650 to 1750, although I am aware that many real authorities would not agree to such limits. Nevertheless, I do not think that they would quarrel with my reasons. I have fixed the dates simply to include the period during which the English "metal" was perfected, and not to extend too far into the era of cut glass. I feel that it is impossible to contemplate an example of cut glass, no matter how cunning the craftsmanship, without recalling the words of Ruskin: "*All cut glass is barbarous; for the cutting conceals its ductility, and confuses it with crystal. Also, all very neat, finished, and perfect form in glass is barbarous; for this fails in proclaiming another of its great virtues, namely, the ease with which its light substance can be moulded or blown into any form, so long as perfect accuracy is not required.*"



Fig. II. A FINE PUNCH GOBLET.

Circa 1710



Fig. I. EARLY WINE GLASS. VENETIAN INFLUENCE. Contains a silver coin of Charles II, dated 1680

However much we may admire cut glass, we cannot refuse to see truth and reason in Ruskin's words. A further opportunity of considering them will arise when the increasing popularity of cut glass, during the second half of the XVIIIth century, is discussed. None will deny that beautiful work was done by the Georgian glass cutters, and it will not here be neglected.

Before the close of the XVIIIth century, glass was firmly established as the fashionable material for the manufacture of drinking vessels, especially that new "metal" known to

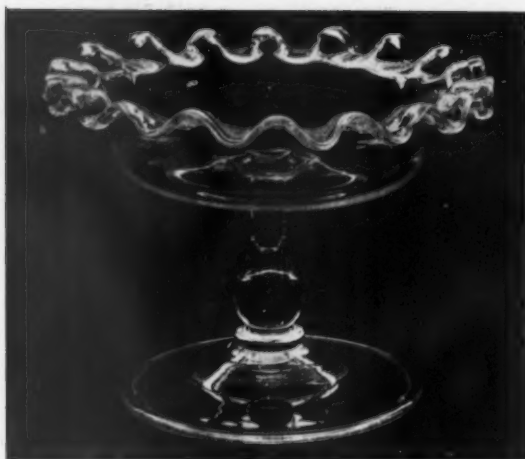


Fig. X. A FRUIT DISH. Early XVIIIth century
Victoria and Albert Museum

the trade as "flint glass." Form and ornament were much influenced by Venice, as, for instance, in the shape of the bowl, the pressed decoration, and the baluster stem.

Probably the most distinguished of the early makers of flint glass was George Ravenscroft, who was very busy between 1670 and 1680. It appears from an advertisement in the *London Gazette* for October 5th, 1676, that glasses made in the new "metal" were distinguished by a seal, and that of Ravenscroft bore a raven's head. This notice is quoted by Mr. Francis Buckley in "A History of Old English Glass." Flint glass was now recognised as superior to the older "metal," after, as is usual, having been gravely suspected when first introduced!



Fig. IV. A SWEETMEAT DISH. Late XVIIth century
Victoria and Albert Museum

There is a fine sealed tankard in the Victoria and Albert Museum, which is reasonably attributed to Ravenscroft. Its base is expanded and pressed, and its rim harnessed in silver. The seal is attached to the handle, and bears the raven's head. This tankard, according to Mr. Francis Buckley, was found in the collection of Mr. S. G. Hewlett, in 1914.

The chief centre of the glass trade was London and, as the centre of Society, it was, of course, the best market. The Glass Sellers' Company, which possessed considerable powers of control over the industry, naturally did its best to protect the Metropolis from outside



Fig. V. THREE GLASSES WITH VARIATIONS OF
BALUSTER STEM

competition, either foreign or provincial. Other centres which attained considerable fame were Bristol, Stourbridge, Sheffield, Newcastle and Yarmouth. Norwich has been credited by Mr. Hartshorne with those well-known glasses the bowls of which are horizontally corrugated. Alternatively, he would give them to Lynn. A flint glass manufactory existed at Lynn from the end of the XVIIth century until the middle of the XVIIIth, but, if Mr. Francis Buckley's researches have been exhaustive, there is no record of glass-making in the XVIIIth century having flourished at Norwich.

One of the most interesting and prominent features of early English wine glasses is the baluster stem. This was of Venetian origin, and the prototype was the simple and graceful urn-shaped stem. The English glass-makers quickly introduced a large number of variations in their compositions, using round knops,

XVIIITH CENTURY ENGLISH GLASS



Fig. VII. VARIETY OF XVIIITH CENTURY GLASSES. Knop stems

acorn and mushroom knops, and a variety of collars. In the late XVIIIth century, the knops were often decorated with seals, prunts and other forms of ornament. Hollow knops, into which coins were inserted, were also made. The Venetian practice of composing the stem of a number of knops was much followed in this country.

Changes of Dynasty were not without their effect upon fashions in the design of glass; and the return, at the end of the XVIIIth century, to simpler forms than those of the Ravenscroft period may well have been due to the accession of King William III. German influence came with the House of Hanover, and may be observed in such details as the so-called Silesian stem, and the waisted bowl.

Plain stems were also used in the early part of the XVIIIth century, and with various types of bowls. The tendency at this period was towards the simplification of the stems in deference to the simpler bowls. That delightful form of ornament, the air bead, or internal tear-drop, now became popular. It was used with excellent effect in large glasses with plain drawn stems. Pretty clusters of air-beads were also employed with success.

A little earlier than the middle of the century the internal twist stems arrived; first the air-twist, soon to be followed by the opaque twists, and, in due season by the coloured twists. As to how these seem to have developed, I made some reference in *Apollo* for October last. In the main the twist-stem glasses had



Fig. VI. A NUMBER OF GLASSES BETWEEN 1700 AND 1740. The back row are the Kit Cat Club type

straight stems, but not all. The knopped stem still persisted and, in addition to some which have been designated "experimental," a number of very good examples have survived. In contemporary advertisements, twist-stem glasses appear to have been described as "wormed" and "enamelled."

in England from the time of Elizabeth, is still found on XVIIIth century glasses, but it was not at this period very popular. The glass shown in Fig. IX is a noble example of a baluster stemmed glass, engraved with the growing vine. It may date *circa* 1740, or even a little earlier. Floral and scroll patterns were



Fig. VIII.
AN XVIIIth
CENTURY GOBLET
WITH
SILESIA STEM

It might be well to mention that the form of a glass is no certain guide as to its date. All the types overlapped, and many were dropped and revived. In the case of a glass which seems to be very early the greatest caution is advisable; but it is by no means constantly displayed. The same might be said of provenance.

The second quarter of the XVIIIth century witnessed the development here of wheel engraving, which was done with great skill by its earlier exponents. Diamond point engraving, which seems to have been employed

also fashionable, and ale glasses were adorned with hops and barley ears. In the middle of the century, the wheel-engraved bowl and the twist stem combined to make a very charming type of glass. Coats of arms, ships, and portraits were other motives of the engraver. The classicism of the latter part of the century was unfortunate in its results as far as glass engraving was concerned, and, as Mr. Francis Buckley has said, it is gratifying that the ale glasses escaped. The old motive of the hops and barley came victoriously through it all!

XVIIITH CENTURY ENGLISH GLASS



Fig. IX. AN EARLY XVIIITH CENTURY GLASS,
ENGRAVED WITH GROWING VINE

The glass illustrated in Fig. I is of early date, and displays strong Venetian influence in the pressed base of the bowl, and the stem formed of a series of knops. The design is almost identical with that of a late XVIIth century glass at Chequers. The coin in the first knop below the base is of Charles II, and is dated 1680. The fine punch goblet shown in Fig. II is a little later, *circa* 1710. This also betrays the influence of Venice. The stem has an inverted acorn knop.

Another beautiful early XVIIIth century piece is the sweetmeat glass at South Kensington (Fig. III). The octagonal bowl is adorned with prunts linking the loops which surmount the rim. The bowl is connected with the pedestal stem by means of two collars, and a triple collar joins the stem to the domed foot. The dish (Fig. IV) also at South Kensington, is dated late XVIIth century. This dish has the attractive "trailed" ornament of the period, a collared baluster stem, and domed foot.

The three glasses illustrated in Fig. V show some variations of the baluster stem. Reading from left to right, the first may be dated *circa*

1700, the second a little later, and the third betrays German influence. It will be observed that the modifications which took place in the bowl shapes led also to the refinement of the stems. Massive baluster types were no longer suitable. In Fig. VI are a number of glasses dating between 1700 and 1740. Two of these have plain stems. The three in the back row are of the well-known Kit Cat Club type. A further interesting group is portrayed in Fig. VII. That on the left and the large goblet in the centre are the earliest. The former has a straight-sided bowl, with a tear drop in the base; a three-ring knop connects base with stem, and a ball knop joins stem and foot. The larger glass is similar, but both its knops are round. The feet are slightly domed. These two glasses may be *circa* 1700. The trumpet-shaped glass, and that on the right



Fig. XI. LATE XVIIITH CENTURY GOBLET.
Knop contains William III coin. Victoria and Albert Museum

with the waisted bowl are rather later. The last of the group, that with the four knop air-twist stem, may be *circa* 1750.

Large goblets of the early XVIIIth century are rare, and a fine example is depicted in Fig. VIII. This has a straight-sided bowl with a tear drop in the base, a refined Silesian stem (German influence), and a terraced foot. It may be as early as 1720. The big engraved goblet (Fig. IX) has been mentioned above. The baluster stem and the foot would be consistent with an earlier date than I have assigned to it, namely 1740, and the early engravers in England were certainly fond of the decorative motive here used.

The pressed ornament, already mentioned, is used effectively in the fruit dish (Fig. X), also at South Kensington. This is dated *circa* 1700.



Fig. III. SWEETMEAT GLASS.
Victoria and Albert Museum

Circa 1700

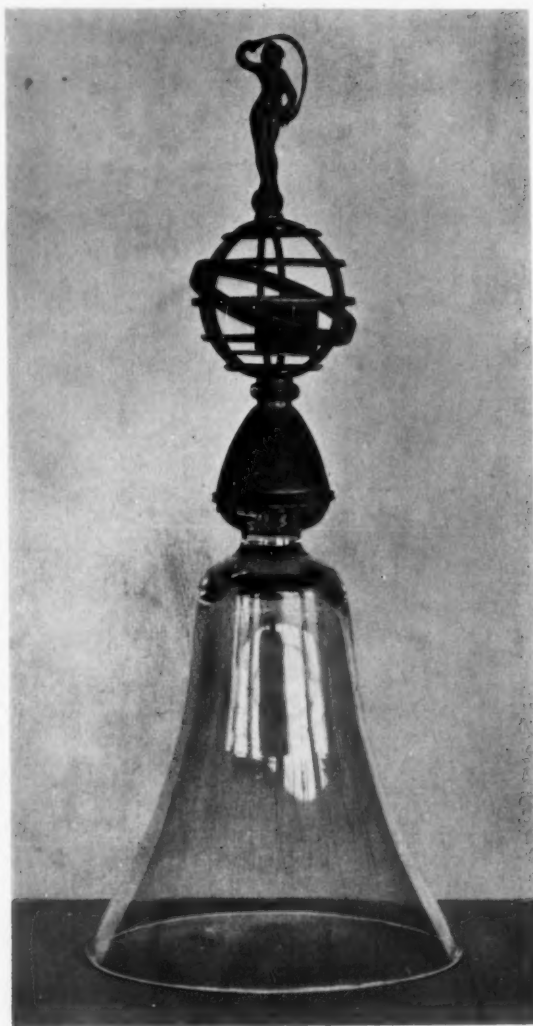


Fig. XII. A GLASS WITH A SILVER RATTLE. Dated
circa 1710-20
Victoria and Albert Museum

A fine early glass in the same collection is shown in Fig. XI. This contains, in the ball knop of the stem, a coin of King William III, and is doubtless a work of the late XVIIth century.

Another glass at the museum, that is of considerable interest is that with a silver rattle at the base (Fig. XII). The rattle is in the form of an armillary sphere, containing a die, and it is surmounted by a figure of fortune. It is dated *circa* 1710-20. The bell-glasses which were popular later in the century were descendants of this type of drinking vessel.

The three glasses portrayed in Fig. XIII show three variations of the Silesian, or pedestal,

XVIIIth CENTURY ENGLISH GLASS

stem. The centre glass is for sweets ; the other two are champagne glasses. That on the right has a double ogee bowl, as also has the sweetmeat glass. All three have high domed feet. They may be dated within the second quarter of the century.

Fig. XIV shows a noble goblet and cover of a type that is all too rare. The handsome bell bowl is mounted upon an opaque twist stem composed of cords and centre coil. The cover has a ball knop containing tear drops. This

long-stemmed wine glasses. That of 1777 doubled the duty on glassmakers' materials, raising it from 9s. 4d. to 18s. 8d. per hundred-weight. In due course, the glasscutters, in search of forms suitable to the application of their art, devised a new type of glass with a short stem and a larger bowl. Fruit glasses, bowls, jugs, salvers, and candlesticks gave the glasscutters more scope, and their productions became exceedingly popular. I hesitate to criticise a craft which many collectors hold in



Fig. XIII. A PAIR OF CHAMPAGNE GLASSES AND SWEETMEAT GLASS

fine glass is 13½ in. high. It may be dated *circa* 1760. The finely engraved ceremonial covered goblet shown in Fig. XV is dated *circa* 1720. Its design is worthy of note, especially the clever use of a prominent collar in the tall four-knop stem, and the balance maintained between the stem and the cover-knob.

Glass cutting was introduced here by the Germans, and was fairly well established before the middle of the XVIIIth century. It was applied with great success to sweetmeat, or dessert, glasses. The popular forms of ornament in the earlier years appear to have been scalloped motives, and diamond, or facet cutting. The latter was often very charmingly wrought, and seems to have been influenced by certain of the earlier designs of trailed work. The later Excise Acts led to the decline of the

high esteem. Nor do I wish to underrate the quality of the XVIIIth century glasscutters' work. I do, however, consider that in pure, artistic character it cannot be said to equal the glass of the earlier part of the century. It gained its popularity in the world of fashion by reason of its novelty, at least to a great extent. Moreover, no one would claim that the artistic sense of the period was never at fault.

The passage that I have quoted from Ruskin might be summed up in the question "Why cut glass"? It is certainly more easily worked into graceful and beautiful forms by the older method. And here I leave the matter.

The glasses illustrated in this article are mainly of the first half of the century. Following about fifty years of experiment in perfecting the new "metal," and in the search for the most

suitable forms, that was the best period of English glass production.

No other period seems to have produced such a variety of excellent designs. In selecting the types for illustration in connection with this article it was not possible by any means to include all. Many interesting and beautiful forms of decoration have necessarily been left for some future opportunity.

English flint glass, or, more properly, glass of lead, aroused much interest on the Continent; and as early as 1680 Hartshorne mentions attempts to work in the "English fashion" at Liège. We have also to remember the debt we owe to foreign influence upon glass manufacturing in this country. The beautiful works of Ravenscroft and his contemporaries show strong Venetian feeling, and Ravenscroft's partner, De Costa, was, of course, an Italian. In the opinion of Mr. Francis Buckley, it was in reference to glasses decorated with Venetian motives that Ravenscroft used the term "extraordinary work," and, as he afterwards adds, John Green's designs represent what had hitherto been the type of glass sold in England.



Fig. XIV. COVERED GOBLET.
Opaque Twist stem

Circa 1760



Fig. XV. ENGRAVED GOBLET.
Victoria and Albert Museum

Circa 1720

The Germans brought us the arts of engraving and cutting, but I cannot believe that without those arts the high reputation of English glassmakers during the XVIIIth century would have suffered. On the other hand, without the burdens of taxation which were imposed upon them, they might have achieved even greater renown, and more fine glasses of the early period might have survived.

WAINSCOT ROOMS OF THE XVIITH AND XVIIITH CENTURIES

PART II.

BY R. W. SYMONDS



Fig. I. A WAINSCOT ROOM OF YELLOW DEAL.
Temp. George I. (The door and its surrounds are modern)

IN considering further the wainscoting of rooms (my first article on this subject appeared in *Apollo* of October, 1933), the following quotations from the notebooks of Sir Roger Pratt are of particular interest, as they were written under the date of November 1st, 1665.¹ It is only from the survival of contemporary documents of this nature that one is able to form any opinion of the long-forgotten crafts of the carpenter and joiner as they were practised in the XVIIth and XVIIIth centuries.

"Of what kind of timber is it to be made, viz., of cedar, oak, English or foreign, deal. How ought this timber to be qualified to make the best and the prices. Of what length, breadth and thickness ought the panels to be. What are the best mouldings to lay upon them, what the middle sort, what the worst, are they to be cut out of whole stuff and how or to be framed apart and afterwards laid upon them. What is the best way to prevent the shrinking, warping, cracking and rotting of wainscot and so to place it, as not to harbour rats, mice, etc. . . .

"Our English oak, if clean, will likewise make wainscot but then it must be of two or three years seasoning, otherwise it will cast and warp. The sooner to season it, it is many times cast into the water to take out the sap of it, and is there let lie six months or longer together so that it will make the water, if a standing one, almost as black as ink and this way is

likewise used to other sorts of timber upon the like occasion.

"All wainscot of note consists of these three parts: first the frame; secondly the panels; thirdly the moulding. As to the frame is to be observed what thickness of stuff which ought to be about 1½; what breadth of the rails and styles; which ought to be not less than 6 in. between the mouldings themselves, where they are large, and the panels great; for otherwise the work will not appear distinct, but confused; nor less than four between lesser dimensions, that they be well pinned and strongly framed and set up. And that they be grooved 1 in., if it may be where such work is needful the better to supply all defects in the shrinking of the panels."

With regard to the panels he observes that they should be made "out of ¾ stuff at the least." He also goes on to say that the panels

"be well glued, and clean wrought on the foreside so that no signs of the planes appear, as I have often seen even after painting, and the rough at the least on the backside to be taken off to keep them from warping etc. the better yet to prevent the which, and their shrinking, cracking, and rotting, the ordinary defects of wainscot which by all means are to be prevented, it's thought very good to pitch them on the back especially where they are set either to outwalls or those of stone, and to leave the panels free from all kind of ties."

In discussing the bolection panel moulding he writes that the moulding should be

"about 3 in. in breadth, and 1½ in. high, or better for ordinary panels. And 5 in. broad, and between

¹ The Architecture of Sir Roger Pratt. Edited by R. T. Gunther, M.A., Hon. LL.D. 1928.



Fig. II. WAINSCOT ROOM WITH PAIR OF NICHES FLANKING THE CHIMNEY-PIECE.
Temp. Queen Anne

2 in. and 3 in. high, for the greater sort of them, but the more the panels stand out like a glass in its ebony frame, the better they appear.

"The general faults of these are, that they are either too great or small for their panels, in the first case they drown them, in the second they make them look too poor."

Under the heading "General Frauds of the Joiners" he makes the following pertinent remarks :

"In their stuff either not using that which is of the best yellow or reddish deal, but of the white, which is cheaper and fouler etc."

The method of seasoning timber by immersing it in water is especially interesting. The logs of the trees were put in whole with their heads standing up. Sir Roger Pratt's comment that the roughwood on the back of the wainscot should be planed off so as to prevent warping was a practice that was seldom adopted, judging from old wainscot that has survived. In nearly all such examples the backs of the panels are of rough sawn wood. The deep projection of the bolelection panel mouldings of 1½ in. which he advises is a typical feature of the early bolelection wainscot dating from the late XVIIth century.

He refers to the use of cedar as a timber for making wainscot. A wainscot of this wood is seldom to be seen to-day. That its use was not particularly uncommon can be gathered from the following advertisement in the *London Gazette* of April 24th, 1690.

"The house is to be Lett being extraordinarily well furnish't with marble chimney pieces cedar wainscot and a pretty garden."

Cedar wainscot was not painted but left in its natural state similar to oak wainscoting. Walnut wood was also sometimes used for wainscot in the late XVIIth and early XVIIIth centuries. Celia Fiennes mentioned such wainscot in her description of the hall of Lord Orford's house which she visited. She writes :

"its wainscoted wth walnut tree, the pannells and Rims round wth mulberry tree yt is a Lemon Coullour, and y^e moldings beyond it round are of a sweete outlandish wood not much differing from Cedar but of a finer Graine."

Mahogany wainscot is also not unknown, although its cost in England must have been prohibitive, except to the rich. Houghton, which was built for Sir Robert Walpole, has the library wainscoted with mahogany and the

WAINSCOT ROOMS OF THE XVIITH AND XVIIITH CENTURIES

balustrade to the grand staircase is also made of mahogany. In America, where the cost of mahogany was not so great, a number of XVIIIth century colonial houses still exist with rooms with mahogany wainscot.

Unlike oak, cedar, walnut and mahogany wainscot, which was always left in its natural state, except for varnishing or waxing, deal wainscot was invariably painted. Owing to the modern craze for stripping old deal-panelled rooms and wax polishing the wood, many people to-day think that deal wainscot was often left in its natural state. There is no contemporary evidence to indicate that this was ever the case.

A deal room stripped of its paint may form a pleasant background for old masters, needlework and antique furniture, but unquestionably such a treatment mars the design and architectural character of the panelling. The many knots in the wood are distracting in their reiteration; the depth and shadow of the mouldings are lost, and the value of the carved

enrichment where it exists, cannot be appreciated by the eye because since it is not of one even colour and is only relieved by the shadows in the interstices of the carving, it is lost through the uneven figure of the wood and the presence of the surrounding knots.

Deal, unlike oak and walnut, possesses very little merit as a decorative wood, and that this fact was fully realized in the XVIIth and XVIIIth centuries is proved by the invariable custom of painting wainscot made of deal.

From contemporary biographies, letters and paintings, some idea can be obtained as to the colours which were most in favour for the painting of deal wainscot. It is sometimes possible to ascertain the original colour of old wainscoting by carefully removing its various coats of paint with a solvent. This practice has, however, unfortunately seldom been carried out owing to the present-day fashion for stripping. Unquestionably dark colours were more favoured than light colours. White paint only came into vogue in the late XVIIIth



Fig. III. A WAINSCOT ROOM WITH SUNK PANELS. *Circa 1740*

century, olive green, brown and dark blue being the colours that our ancestors appear to have preferred. In the diaries of Mrs. Philip Lybbe Powys (1756-1808) several contemporary colour schemes are mentioned, which were to be seen in the houses she visited. Of Houghton Hall she writes :

"the cornishes and mouldings of all the apartments being gilt it makes the whole what I call magnificently glaringly, more especially as the rooms are, instead of white, painted dark green olive ; but this most likely will soon be altered."

Again she mentions that the "Vine," the seat of Mr. Chute, the room she dined in which was of a vast length, "is painted dark blue." In the ball room at Wanstead House she describes "olive and gold wainscot."

Wainscot was also grained in imitation of natural woods such as oak and walnut. At Ham House, Surrey, there is a small room which is grained in a conventional manner in imitation of burr walnut. Wainscoting was also marbled. Celia Fiennes mentions in her diary that in Sir Edward Blacket's house

"Y^e roomes were mostly wanscoated and painted. Y^e best roomes was painted just like marble—few roomes were hung."

At Agnes Burton she described

"a very good little parlour wth plaine wanscoate painted in veines like marble, dark and white Streakes ;" whilst she also refers to wainscot decorated with lacquer. Of Chatsworth in her description of the Duchess' closet she writes that it is "wanscoated wth y^e hollow burnt japan."

Again referring to Lord Exeter's house she states that

"My Ladys' Closet is very ffine, the wanscoate of the best Jappan."

In another place she describes, this time at Hampton Court, some

"little roomes like Closets or drawing roomes, one pannell'd all wth jappan, another wth Looking Glass . . ."

Unfortunately the survival of a room wainscoted with its original lacquer decoration is not recorded.

The lacquer work, or Japan as it was then called, was undoubtedly the English imitation of the oriental, similar to the contemporary lacquer furniture. Whether in a lacquer room the panels were ornamented with a design of Chinese buildings, pagodas and landscapes with figures in the oriental fashion, it is of course impossible to say. The presumption is, however, that this was the treatment, the colour of the ground being similar to the

colours they used in the contemporary lacquer furniture. What Celia Fiennes refers to when she describes the japan as "hollow burnt" it is impossible to say to-day. The following interesting advertisement appeared in *The Flying Post*, under the dates November 23rd–November 26th, 1695.



Fig. VII. AN ELABORATE EXAMPLE OF A VENETIAN WINDOW

"Proposals by the Patentees, for Lacquering after the manner of Japan for the Sale of several Parcels of fine Japan'd Goods, by Adventure on Tickets, The said Patentees having a considerable, and most curious Parcel of Goods finish'd, viz, Cabinets, Scretiores, Tables, Stands, Looking Glasses, Tea Tables, Chimney-pieces, etc being all fresh and new made, will expose the same to Sale . . ."

The mention of the word chimney-piece in this advertisement is particularly interesting, as it would appear from it that the fashion for lacquering extended to chimney-pieces which were presumably fitted in rooms with natural wood or painted deal wainscot. Whether this was a usual custom or an innovation on the part of the advertisers it is not possible to say at this date. This is unfortunately so often the case with many of the habits and customs of our XVIIth and XVIIIth century forbears.

The lapse of time has destroyed all knowledge of these habits and customs, and it is only through a chance mention in contemporary writings that we are able to learn something which might have been and probably was an everyday occurrence.

WAINSCOT ROOMS OF THE XVIITH AND XVIIITH CENTURIES



Fig. IV. A GALLERY WITH DEAL WAINSCOT OF AN ELABORATE TYPE.
Painted decoration in panels is of XIXth century date



Fig. V. DETAIL SHOWING THE FINE QUALITY OF
CARVING OF THE ENTABLATURE AND IONIC CAP
OF THE GALLERY



Fig. VI. DETAIL SHOWING CARVED MOULDINGS
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Fig. IV. A GALLERY WITH DEAL WAINSCOT OF AN ELABORATE TYPE.
Painted decoration in panels is of XIXth century date



Fig. V. DETAIL SHOWING THE FINE QUALITY OF CARVING OF THE ENTABLATURE AND IONIC CAP OF THE GALLERY

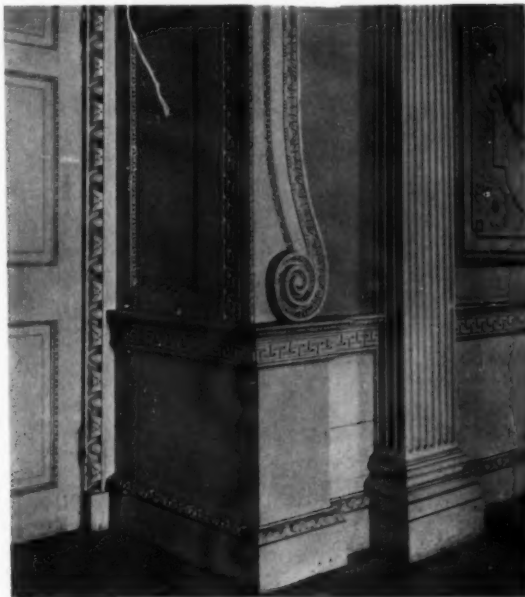


Fig. VI. DETAIL SHOWING CARVED MOULDINGS OF THE GALLERY

GREAT PEWTER COLLECTIONS

II.—TREASURES IN THE ROLLASON COLLECTION

(PART I)

BY HOWARD HERSCHEL COTTERELL



Fig. I. A PORTION OF THE ROLLASON COLLECTION ON JACOBEOAN OAK DRESSER

IN planning this series of articles on our Great Pewter Collections, I have constantly had in mind the desirability of giving pride of place to a few collections which, though not yet generally well known, are nevertheless entitled to rank with the greatest, not only because of the high standard of the specimens which they contain, but of the motives which have inspired their founders.

In commencing the series with that of the late Edwin Scott-Nicholson—in the February APOLLO—respect was paid to a departed friend, and first amongst the living I turn to the collection of Mr. Melvyn H. Rollason, of Lapworth, which, it may truly be said, is worthy of the distinction for both of the above reasons.

Rollason shrinks from publicity; is the very soul of keenness; and has a highly developed flair for his subject. Nothing that is second rate

is good enough to gain admission, and nothing which is fine but must be coaxed to find a home in his collection—somehow—but anything savouring of the amassing of pewter is entirely taboo.

But perhaps his aims may best be appreciated from the opening sheet to his own register and which I have purloined for the purpose. It reads as follows:

"The aims, ambitions and object of this collection are threefold, as under:

"(1) *A representative assembly of XVIIth century pieces, or earlier, in perfect condition where possible. Pieces and types of well-established form take preference over freak productions, and the evolution of design—as demonstrated by the craft of the old pewterers—is of primary importance.*

"(2) *Rarity.*—Pieces will be included which, owing to their extreme scarcity, are of absorbing interest, and which would appear to be links in the chain of evolution. In this respect apology may occasionally be sought for

GREAT PEWTER COLLECTIONS

pieces offering little satisfaction to the eye and having obvious faults in condition.

"(3) *Decorative value.*—The artistic merit existing in old British pewter had probably more influence in the inception of this collection than any other consideration, and many pieces historically interesting will find no place in it for the one reason that they are frankly ugly. Conversely, the *raison d'être* of the collection is allowed latitude to include types made after the close of the XVIIth century, especially measures—essentially British, and at the same time examples of the craft at its best.

"No attempt has been made, or will be made, to create a vast collection. Discrimination is here deemed a greater achievement, and quality will always take precedence where such can be considered. In this respect it is worthy of note that examples of numerous types are knowingly excluded, which in many cases could be easily included, but where this is so, ambitions (1), (2) and (3) Do Not Exist.

"*Marks.*—A special interest exists here, and where pieces can be included which are dated (a) in the touch or (b) otherwise, they receive certain preference.

"*Illustrations, or examples of the habits of the pewterers* and the customs of the periods concerned, are all deemed important, and such will be cited when existing, in connection with descriptions of individual pieces.

"*The London Touchplates.*—While recognizing that only by sheer bad fortune did the Great Fire of London destroy many of the old records of the London Pewterers' Company, and that by similar pure chance does posterity at present lack the records of the craft as practised in other cities and towns throughout the British Isles, nevertheless a fascination and leaning is always shown toward securing examples whose marks are upon the first of the existing London touchplates."

Turning now from the owner to his collection, let me open my comments by giving an illustration, in Fig. I, of some of the pewter in its normal setting upon the Jacobean moulded oak dresser in the hall—to the right of which, by the way, stands a fine long-case clock by John Knibb. The cans beneath the dresser are copper. It is not proposed to comment on the various pieces at this stage, as individual illustrations will be shown of each of the important items, in the following order: Basins and Bowls, Candlesticks, Caudle-cups, Church Pewter, Flagons, Measures, Plates and Dishes, Porringers, Salts, Tankards, and Tokens and Coins; but this illustration will serve as an excellent guide to the proper display of a collection, the tasteful arrangement and avoidance of unnecessary overcrowding being especially praiseworthy.

BOWLS

In Fig. II are shown two of the type of bowls usually designated "Baptismal," though it is more probable they were the ordinary domestic bowls used for a hundred-and-one household purposes throughout the XVIIth



Fig. II. TWO "BAPTISMAL" BOWLS

century. The one on the left is 10 in. in diameter, is unusually massive for such pieces, and has a reeded edge reminiscent of the late XVIIth century, and the smaller example on the right, probably half a century later, is much lighter in weight and has a quite plain narrow rim. Neither piece is marked.

CANDLESTICKS

One of the greatest rarities in pewter is seen in the fine bell-based candlestick pictured in Fig. III, which dates from the first quarter of the XVIIth century. It is in a wonderful state of preservation and is 10½ in. in height, with a



Fig. III. CANDLESTICK. Early XVIIth century. 10½ in. high

base diameter of $4\frac{1}{2}$ in. Struck twice upon the inside of the latter is the small initial mark shown in Fig. IV. From the very type of the mark one cannot but regard this piece as English; moreover, it compares in many particulars with the contours of the famous Grainger candlestick—dated 1616—in the Victoria and Albert Museum, South Kensington, the nozzles, the upper mouldings of the stem and the lower mouldings of the base being almost identical in both.

Fig. IV.



MARK ON INSIDE
OF FIG. III.

Fig. V shows a very fine pair of trumpet-base type candlesticks by Robert Marten, of London (No. 3092),* dated (16)63 in the touch. Eight-and-a-half inches in height, they stand upon $6\frac{1}{2}$ in. bases and have flattish central

they are an exceptionally fine pair of a very scarce and satisfying type, having a dignity of bearing suggestive more of the architect than the designer of domestic wares. Eight-and-three-eighths inches in height, they stand upon bases 6 in. across. They are unmarked and date from about 1670.

The more usual type of pleasingly decorative "Jacobean" candlestick is shown in Fig. VII, with octagonal base and drip-tray and circular pillar. The diameter of the base, between parallels, is $5\frac{1}{2}$ in. and the total height $6\frac{7}{8}$ in. It has no maker's touch, but the initials "W. V.," with stars between, are engraved upon the base. The metal in this piece is almost as hard as steel.

CAUDLE-CUP

A very fine and rare, plain two-handled caudle-cup is pictured in Fig. VIII. It is $4\frac{3}{4}$ in.

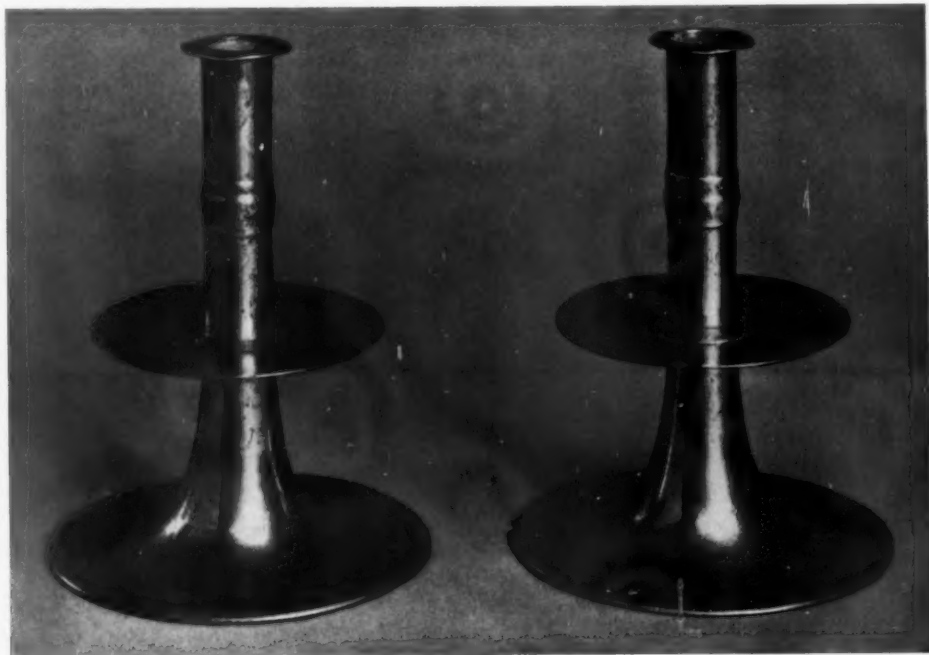


Fig. V. A PAIR OF TRUMPET-BASE CANDLESTICKS BY ROBERT MARTEN

drip-trays. They are of fine hard metal and in wonderful preservation.

But perhaps the owner's favourite pair are those with square bases and pillars, shown in Fig. VI. Beautifully proportioned and made,

in height, with a lip diameter of full $5\frac{1}{2}$ in., the length over the handles being $7\frac{1}{2}$ in. Such small and plain cups in pewter are amongst the greatest rarities, and the fine Stuart type of handles add greatly to the interest of this charming piece. Two incised lines encircle the body below the lip, and on a line with the upper handle junctions, and a broad, shallow

* Note.—Numbers within brackets have reference to the numbers given to the pewterers in my "Old Pewter: Its Makers and Marks."

GREAT PEWTER COLLECTIONS

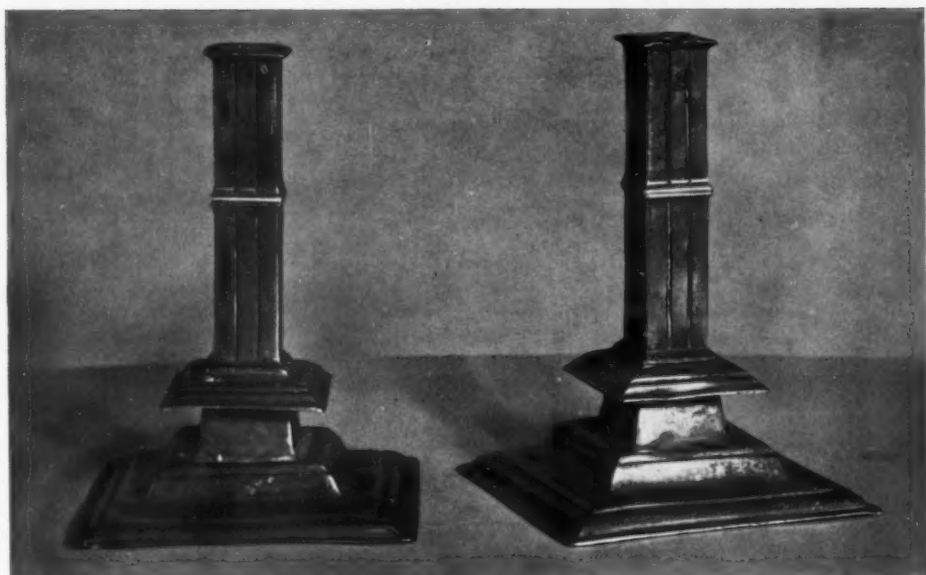


Fig. VI. A PAIR OF CANDLESTICKS WITH SQUARE BASES AND PILLARS. *Circa 1670*



Fig. VII. A "JACOBEOAN" CANDLESTICK WITH OCTAGONAL BASE AND CIRCULAR PILLAR



Fig. VIII. A RARE TWO-HANDLED CAUDLE-CUP

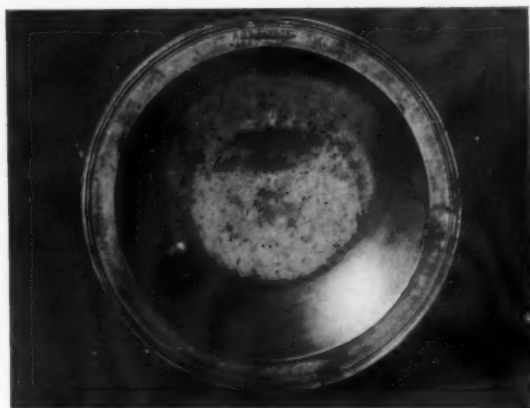


Fig. IX. A FINE FONT OR ALMS BASIN. 1727

fillet, much rubbed down by cleaning, runs around its centre. Upon the front is struck the maker's touch, which is the first of the "silver-marks" of Thomas Haward (No. 2214), and near the handle appear the owner's initials "A.S." It is unusual to find this type in pewter without the heavy gadrooning around the lower part of the bowl. The date of this piece is *circa* 1680.

CHURCH PEWTER

Fig. IX illustrates a very fine font, or alms basin. It is of the rare narrow-rimmed type, and the well is of the early, continuous sweep section, without bouge. It is $15\frac{1}{2}$ in. in diameter with a rim but $1\frac{1}{2}$ in. in width, upon the front of which is engraved "A.B.S.F., D.O.D.E., Ao. 1727." Presumably the "D.O.D.E." is a contraction of the Latin words *Donum Dedit.*, i.e., gave it as a gift; thus, A. B. and S. F. gave it as a gift, *anno* 1727. Upon the back of the rim appears the touch of Joseph Collier, of London (No. 1036), and the Roman figure VII. It is in perfect state and is an extremely rare piece. Quite obviously, this piece is many years older than the date upon its rim, for Collier was a free pewterer in 1669-70, the last mention we have of him being in 1686, when—presumably—he died. Evidently this was a gift from the private pewter of the donors.

Fig. X shows an interesting Irish communion service, comprising a flagon and two chalices, all engraved with the initials "D.K.C." The flagon is $11\frac{1}{2}$ in. extreme height and 9 in. to lip, with a $7\frac{1}{4}$ in. base, and bears inside the imitation silver-marks of John Heaney, of Dublin (No. 2242). The chalices—evidently by the same maker, though unmarked—are 8 $\frac{1}{2}$ in. in height, with a diameter at lip of $3\frac{1}{2}$ in. and at the base of $3\frac{1}{2}$ in. Their period is probably *circa* 1765.

An early paten, probably XVIth century, appears in Fig. XI. The diameter is barely $5\frac{1}{2}$ in., and the rim—which has a light strengthening bead on its under side—is full $\frac{1}{2}$ in. It is of fine and very thick metal, so thick indeed that the somewhat deep gutter at the foot of the almost imperceptible bouge, though cut out of the thickness of the metal itself to receive the lip of the chalice, does not show in any way upon the underside. It has been covered with scale, though this has been removed, and it is now in delightful condition and a great treasure. It is unmarked.



Fig. X. AN IRISH COMMUNION SERVICE.
Circa 1765

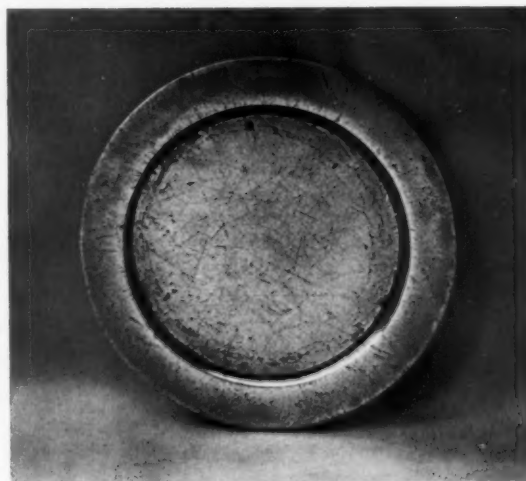


Fig. XI. AN EARLY PATEN. Probably XVIth century

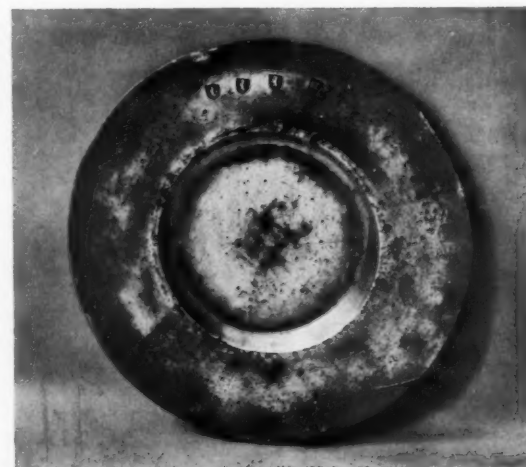


Fig. XII. A PATEN BY ERASMUS DOLE. *Circa* 1670





GREAT PEWTER COLLECTIONS

In a collection where so much is fine one has to risk the accusation of fulsomeness, but I consider the paten shown in Fig. XII to be one of the finest existing pieces of British pewter, and so fine are its proportions that at first handling I practically dismissed it from consideration as "not English," and it was only upon a second examination that I realised its importance. It was made by Erasmus Dole, sen., of Bristol (No. 1409), whose touch and silver-marks are not recorded. It is a heavy and finely-made example, *circa* 1670, 8½ in. in diameter, with a rim no less than 1½ in. in width. Though by no means in "Mint" condition, from a connoisseur's point of view it is as near to perfection as can be. It is a great possession.

Two-footed patens will bring to a close this first article. The earlier of these two, probably *circa* 1710—Fig. XIII—is 9½ in. in diameter, with a height of 3½ in. It was made by James Banckes, of Wigan (No. 228). It is beautifully marked and in magnificent condition.

The larger and slightly later one is shown in Fig. XIV. It is 10½ in. in diameter and 3½ in. high and bears the touch of William Stevens, of London (No. 4517). It dates from *circa* 1735.

In connexion with Fig. II, on page 193, I made a remark which I am glad to have this opportunity of elaborating. I refer to the designation of these bowls as "Baptismal."

Those who have my "Old Pewter: Its Makers and Marks," may turn to Plate XVII, *b* and *c*, to see two of such bowls, seated in their original wrought-iron, swing brackets, in the churches where they have always been in use, and other instances might be given in proof of the fact that they *were* used as baptismal basins, but, if every church of any size had one, that could in no way account for the numbers which are to be found of this type of bowl, which must also have been used in far greater

numbers for domestic purposes, for which it is obvious that some such type was a sheer necessity, and yet, no other type—in any quantities—was known in pewter. So we must conclude that, though definitely used for baptismal purposes, their use as domestic bowls must have been on an even larger scale. The same argument applies—in some measure—to the footed-patens illustrated in Figs. XIII and XIV, though here, I think, the evidence is in favour of far more having been used for Church purposes than domestically. Indeed, it would not be going too far to say that I can adduce no evidence for any single example of this type being used in the latter way, whereas one's knowledge of their use as patens is almost unlimited. Thus, of 35 parishes which I have already done in connexion with my inventory of the Pewter Church Plate of the Diocese of Carlisle, something like one in four has one of these footed-patens.

It is glibly claimed that these pieces were "cake-stands" or domestic "salvers," or what-not, yet—though one cannot refute the idea that they were so used, one can produce no evidence in support of it, whereas there is abundant evidence for their use as patens.

That they were totally unfitted for so heavy a use as the support of a family cake is testified to by the fact that one seldom sees an example, even after the light use it has encountered as a paten, wherein the upper part of the base is not obtruding through the centre of the plate, and the only one to which I can direct attention as a probable cake-stand is in the collection of Mr. A. B. Yeates, F.S.A., of London, the very size of which—15 in. diameter—precludes the thought of its use as a paten, plus the fact that the base, instead of being of "Salt" form, is in the nature of a 6 in. Irish "Potato" or "Dish"-ring.

(To be continued).



Fig. XIII. A FOOTED-PATEN. *Circa* 1710
By James Banckes, of Wigan



Fig. XIV. A FOOTED-PATEN. *Circa* 1735
By William Stevens, of London

THE EXHIBITION OF ISLAMIC PAINTING AND BOOK ILLUMINATION IN THE METROPOLITAN MUSEUM OF ART - NEW YORK

BY M. S. DIMAND

AN event of great importance to the art world in America was the opening to the public of a loan exhibition of Islamic painting and the arts of the book on October 10th. Being one of the most important exhibitions of its kind it has already proved a great success and a sensation of the new art season. Museums and collectors of Europe and America have generously lent their finest miniatures, which will help to develop in America a greater appreciation of the qualities of Near Eastern painting. Among the museums and collectors who contributed freely are the Louvre, the Bibliothèque Nationale, the Musée des Arts Décoratifs, the Boston Museum of Fine Arts, the Fogg Art Museum, the Morgan Library, Chester Beatty of London, Louis Cartier, Henri Vever of Paris, A. Stoclet of Brussels, Robert Garrett, Mrs. John D. Rockefeller, jun., Mrs. J. C. Burnett and others. Among the exhibits are not only well-known masterpieces of Mesopotamian, Persian, Indian and Turkish schools, but also miniatures which have never before been shown in public.

The exhibition begins with specimens of Arabic and Persian calligraphy and book illumination, mostly from the Beatty collection. Among the Korans covering a period from the IXth to the XVIth century are several splendid examples from Egypt and Persia which reveal all

the intricacy of ornament and refinement of colour combination evolved by Oriental illuminators.

The earliest examples of miniature painting shown in the exhibition are eight subjects from a well-known manuscript of the *Materia Medica* copied and illustrated by Abdullah ibn al-Fadl in 1222. These miniatures, painted in vigorous colours, are a product of the Mesopotamian school of painting, with its centre in Baghdad. The style of painting in these miniatures shows a most interesting combination of realism and decorative tendencies, a result of Eastern Christian traditions and Persian influence which had survived in Mesopotamia since the Sasanian era. The Mesopotamian school of painting continued in the XIVth century in Mesopotamia, Persia and Egypt. Of this period are six miniatures painted in a bold style from two different manuscripts of Al-Jazari's *Treatise on Automata*, one of which, written in Mesopotamia, is dated 1315; the other, representing the Cairo school, is dated 1354.

A revelation to every student of Persian art was the splendid series of paintings of the Mongol school, a number of which was hitherto entirely unknown to students and the public. The astonishing variety of styles of the Mongol school of Persian painting is splendidly illustrated in this exhibition. The famous



CONSULTATION OF PHYSICIANS. Page from a MS. of the "*Materia Medica*" of Dioscorides, copied and illustrated in A.D. 1222/23 by Abdullah ibn al-Fadl. (Lent by M. A. Stoclet, Brussels)

THE EXHIBITION OF ISLAMIC PAINTING AND BOOK ILLUMINATION

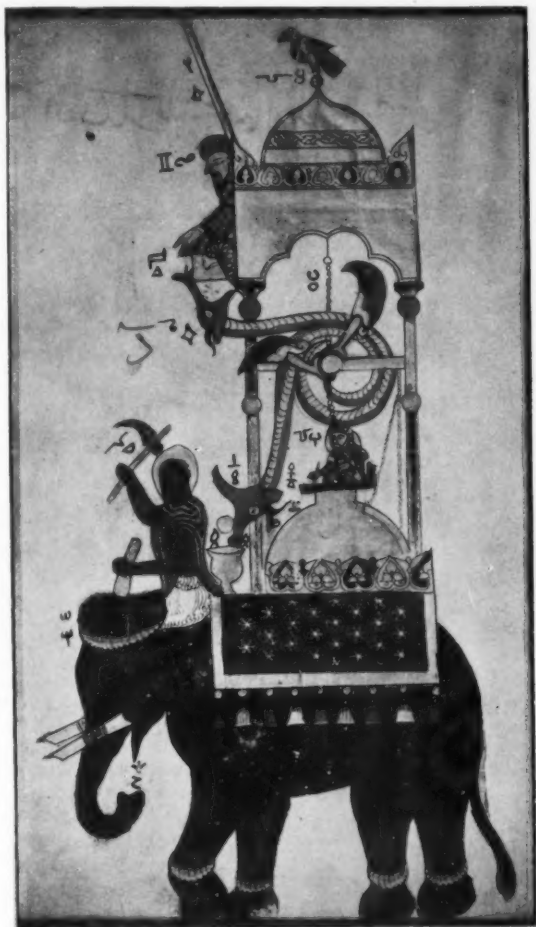


ILLUSTRATION FROM A MS. OF THE
"AUTOMATA." Egypto-Arabic. 1354
(Stoclet Collection, Brussels)

Manafi al-Hayawan, or Bestiary, of the Morgan Library is the earliest known manuscript of the Mongol period. The illustrations of this manuscript, written in Maragha for the Mongol emperor, Ghazan Khan (1295-1304), show several hands. In some of them we recognize the survivals of the conventional style of the Mesopotamian school, but in most cases the illustrations are painted in an impressionistic style recalling Chinese ink paintings of the Yuan period. The Chinese influence, introduced to Persia by the Mongols, was of great benefit for the future development of Persian painting. The Persian artists, after having become acquainted with the Chinese style, replaced the more conventional landscapes of the XIIIth century with realistic scenes. This realism is also strongly evident in five miniatures, from another copy of the Bestiary which is probably contemporary with the copy of the Morgan Library.

The monumental style of the Mongol school is represented by thirteen large paintings from the Demotte

Shah-nama or Book of Kings. In these magnificent paintings, executed by artists working at a Mongol court at Tabriz, one finds a successful mixture of Chinese, Persian and Mongol elements. The grandeur and monumentality of these paintings recalls the style of wall paintings which doubtless existed, but of which no remains have been discovered as yet. The vigour of action, the realism of dramatic expressions, and the masterly colour combinations permit us to classify these paintings among the masterpieces of Persian painting.

The fondness of the Mongol school for unusually large illustration is exemplified in a painting measuring 18 $\frac{1}{8}$ in. by 12 $\frac{7}{16}$ in. recently acquired by the Metropolitan Museum. This most unusual painting, representing Jonah and the Whale, is from a hitherto unknown manuscript of Rashid ad-Din's Jami al-Tawarikh or "Universal History." Painted in rich colours it shows a new aspect of the Mongol school. The fresco style of this magnificent painting is so pronounced that we can no longer doubt that Persian wall paintings exercised great influence upon the style of contemporary book illustration.

Besides Mongol paintings in the monumental style, the exhibition includes a group of small miniatures which reveal the continuation of the Seljuk school known to us from Rhages XIIIth century pottery with polychrome decoration.

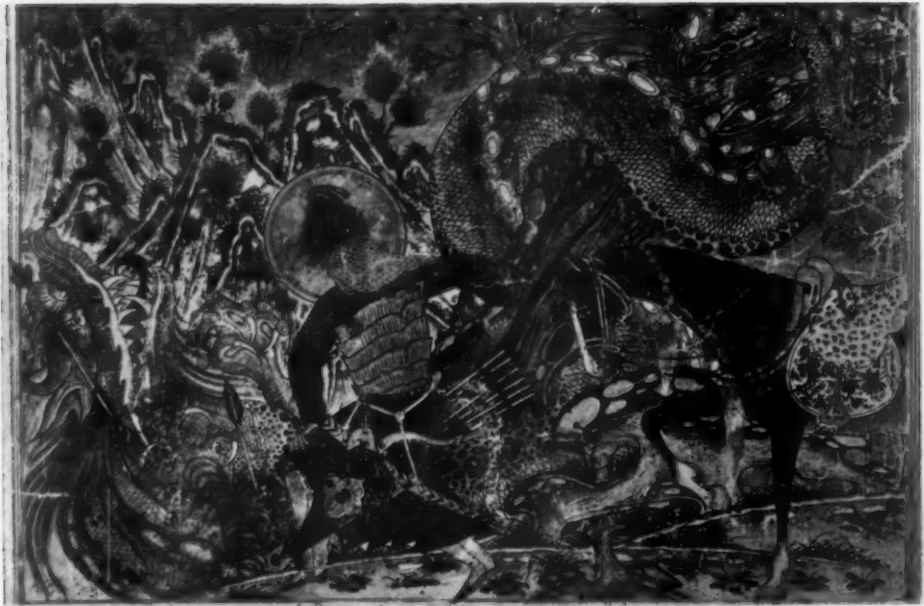
* * *

The Timurid school which followed the Mongol is represented in the exhibition by a selected group of miniature paintings and manuscripts, which is more or less known from publications and the Persian exhibition in London. Chester Beatty's manuscript of the Book of Kings, dated 1397, represents the transitional style from the Mongol to the Timurid schools. Persian



PAGE FROM A COPY OF A MANAFI AL-
HAYAWAN, OR BESTIARY
(Lent by the Morgan Library)

A P O L L O



BAHRAM GUR KILLING A DRAGON. From a MS. of the "Shah-Nama."
Persian, early XIVth century
(Lent by Mrs. Rainey Rogers to Loan Exhibition of Islamic Miniature Painting, Metropolitan Museum of Art,
New York)



GARDEN SCENE. Painted on silk. Persian, Timurid Period. Early XVth century
(Lent by Mrs. J. C. Burnett, New York)

THE EXHIBITION OF ISLAMIC PAINTING AND BOOK ILLUMINATION



PAGE FROM A COPY OF A MANAFI AL-HAYAWAN (Description of Animals). Persian, late XIIIth century
(Lent by Mrs. J. C. Burnett, New York)



THE ARMY OF KAI KHUSRAU AND IRANIAN PALADINS. From MS. of the "Shah-Nama." Persian, early XIVth century
(Lent by Mr. Chester Beatty, London)



JONAH AND THE WHALE. From a MS. of Rashid ad-Din's Jami at-Tawarikh, or "Universal History." Persian, Mongol School, first half of XIVth century
(Recently acquired by the Metropolitan Museum of Art, New York)



PORTRAIT OF SHAH JAHAN
 Indian Mughal School
 (Lent by Mr. A. Chester Beatty, London)

By Bichitr

artists, abandoning the vigour and realism of the Mongol school, gradually evolved a new and more subtle style which was fully developed in the time of Shah Rukh (1404-1447), a great patron of the arts of the book. For his library was written and illustrated the magnificent manuscript of Nizami's *Khamsa*, or Five Poems, from the collection of Monsieur Louis Cartier. The miniatures, painted in rich colours, reveal all the characteristics of the Herat school, which must be credited with the creation of a national Persian style. The figures, on a smaller scale than those of the Mongol period, are harmoniously combined with the landscapes and interiors. The Herat artists were great colourists capable of creating the most astounding colour combinations either with soft subdued tones or more brilliant symphonies which were later adopted by Persian painters of the XVIth century.

Among the many miniatures of the Timurid period seen in the exhibition are several hitherto unknown. Three of them, from the collection of Mrs. J. C. Burnett, are from a manuscript of a history of Timur written in Herat in 1431. A masterpiece of the Herat school is a rare painting on silk from the Burnett collection representing a garden scene. The idea of producing a picture on silk was derived from China which also inspired the landscape of this painting. Characterized by masterly

drawing and an exquisite colour scheme with predominance of pastel shades, this fine painting ranks as one of the *chef d'œuvres* of Persian art.

The celebrated Persian painter, Bihzad, who worked for the Timurid Sultan, Husain Mirza (1468-1506) and was called by contemporary historians "The Marvel of the Age," is represented in the exhibition by several works either signed by the master himself or attributed to him. Bihzad's early style may be seen in miniatures from a copy of Sadi's *Bustan*, dated 1478, lent by Mr. Chester Beatty. In these miniatures Bihzad reveals himself as a keen observer of nature. A decided individuality is shown in the rendering of faces and gestures. The extremely effective colour scheme, with blue, gray and green predominating, is one of the great achievements of Bihzad, whose style influenced the further development of Persian painting. Among his well-known paintings shown in the exhibition is the portrait of Sultan Husain Mirza, an unfinished painting from the Hofer collection representing a garden scene, and a portrait of Shaibani Khan (1500-1510). According to a notation by the Mughal emperor, Jahangir, the six splendid double-page miniatures in the *Zafar-nama* or *Book of Timur*, dated 1467, are by Bihzad. In the style of Bihzad are also miniatures in the Beatty manuscript of a *Khamsa* of Amir Khusrau, dated 1485.

The climax of Persian painting was reached in the time of the Safavid ruler, Shah Tahmasp (1524-1576), a great patron of the arts, at whose court worked such



A SUFI CARRIED BY HIS ACCUSER. By Bihzad
 From a MS. of Sadi's *Bustan*. Persian, 1478
 (Chester Beatty Collection)

THE EXHIBITION OF ISLAMIC PAINTING AND BOOK ILLUMINATION



PORTRAIT OF A PRINCE. Style of Sultan Muhammad
Persian, first half of XVIth century
(Lent by M. Louis Cartier, Paris)

celebrated painters as Mirak, Sultan Muhammad and Mir Sayyid Ali, illustrating manuscripts which are among the most sumptuous ever produced. The technical proficiency, the enamel-like colour compositions, the great refinement and elegance of the figure subjects and portraits are splendidly represented in this exhibition. Several unknown portraits from the collection of Monsieur Louis Cartier, are shown for the first time. The equestrian portrait of a prince, which became a favourite of the public and the press, has all the characteristics of Sultan Muhammad's style and must be regarded as one of the finest Persian paintings of the XVIth century. Among other well-known masterpieces of the XVIth century are the rustic scene of Ustad Muhammadi, generously lent by the Louvre and several fine paintings of the Bukhara school from the Musée des Arts Décoratifs and the Cartier collection.

The series of Indian paintings include both examples of the Mughal and Rajput schools. They permit the visitor to follow the development of the distinct Mughal style of painting which gradually freed itself from Persian influences adopting many features of Indian and European origin. A notable painting from the Beatty collection is the portrait of Shah Jahan (1627-1658) by his court painter, Bichitr.

Turkish miniatures are very little known to the general public and even to students. In this exhibition are assembled eleven, mostly from the Beatty collection, presenting the Turkish school of painting in a new light. The decorative quality of these paintings, enhanced by vivid blues, reds and greens, is quite different from that of the Persian miniatures. A masterpiece of Turkish painting is the portrait of Sulaiman the Magnificent (1520-1566) lent by the Bibliothèque Nationale.



TEACHER AND TWO PUPILS. Style of Sultan Muhammad. Persian, Safavid period. Circa 1520
(Lent by Mr. A. Chester Beatty, London)

To complete the exhibition of the arts of the book several fine bindings are included which show the various techniques used by the Arabs and the Persians. The bookbinder's art reached its height in Persia in the XVIth century in bookcovers with intricate cut-leather designs.

THE WILLIAM MORRIS CENTENARY EXHIBITION

BY JAMES WARDROP



OAK DINING TABLE DESIGNED BY PHILIP WEBB, 1859

Lent by Miss Carleton

Brass candlesticks and table glass designed by Philip Webb. Background: Part of Holy Grail and Forest Tapestries. Foreground: Part of Woollen Carpet from "Clouds," East Knoyle

WILLIAM MORRIS effected a revolution in the sphere of the industrial arts; he also laid the foundations of that taste in decoration which is reflected everywhere to-day. He was a man of abounding enthusiasms, of almost terrifying vitality, and had the power of communicating those energies with others. Perhaps that is what is meant by the often-parroted phrase that his influence was greater than his achievement. Without stopping to examine the validity of such a statement, it may be assumed that an influence so powerful and so lasting is only loosed by a great man. The Centenary Exhibition at South Kensington is successful—apart from the fact that few exhibitions have been so well-planned, harmonious and pleasing to the eye—in that it evokes a great personality, or rather a series of great personalities. To visit the exhibition is to be caught into the life of Morris and his associates; it is sensible in the air about you—you believe yourself on the margin of an adventure, you experience an emotion not necessarily connected with your feeling whether this tapestry or that chair is as "good" as it might be.

And the Morris movement was an adventure, of an intense and remarkable kind. It was an adventure of young men with convictions, with ideals (those so outmoded phantasies), with a surprising faculty for dreaming non-Freudian dreams, and an equally surprising capacity for translating them into palpable fact. If their dreams were of a regrettably Arthurian cast, if the patterns they evolved tended to be floral and to repeat themselves, it was their crotchet, which it would be no more reasonable to condemn than, say, the pastoral Arcadias or the chinoiserie of the XVIIIth century. Anyway, they were all having a good time, Morris and Burne-Jones and Philip Webb and the rest; the sort of good time which few young men in our day have enjoyed, or can hope to enjoy. There were houses to build and

decorate, there were stunning women¹ to paint, there were books to compose and to write, there was the gospel of serenity, of art's "high and holy mystery" to spread among your fellows, while behind it all, remote, majestic, splendid in black-cord and chloral, loomed the immense shadow of Gabriel, a constant inspiration, like the Prince of Chang in the Chinese poet's dream.

Morris lived in an age of moral and æsthetic certainties: that is a point which must be borne in mind in any estimate of his work and achievement. In 1870, the issue between what was "right" and "wrong" in art was very much more clear cut than it is to-day. Authorities, if not more competent, at least more persuasive than any we know, were on their thrones, and from their thrones they delivered pronouncements on beauty. Men caught these pronouncements eagerly as they fell, and when they spoke the word "beauty," they knew, or thought they knew, what it meant. Beauty was a convention in whose creation the honours are shared by Tennyson, Ruskin, Pater and Wilde. Beauty was the Lily Maid of Astalot, beauty was the sculptures of Chartres, beauty was La Gioconda's smile, beauty was the sunflower, in no circumstances was it the wash-tub or the pillar-box or the railway station.

It is perhaps inevitable that the first centenary celebration should give emphasis to the reaction against Morris. We are oh so different nowadays. Beauty, except as a term of reproach, is an almost meaningless word, grown to be out of fashion like an old song. Fifty years ago intelligent people may have adored such tapestries, such carpets, such furniture, but no taste, apparently, is ever so abysmally bad as that of our fathers. Morris has been treated, lately, to a good deal of that condescending

¹ Chief among them, of course, Morris's wife, the lovely Jane Burden, whose name might have been invented by Rossetti.

THE WILLIAM MORRIS CENTENARY EXHIBITION



TAPESTRY. ANGELI LAUDANTES, 1894

The figures were designed by Sir E. Burne-Jones, R.A.; the background by J. H. Dearle
Victoria and Albert Museum



KELMSCOTT PRESS. TRIAL PAGE FOR PROJECTED EDITION OF FROISSART'S
"CHRONICLES," 1897 Victoria and Albert Museum

huff-snuffery so characteristic of much modern criticism. There has been some talk of "a dull and disastrous interlude" in the history of our art, and we, who have lighted our lamps with fires brought from France and the Bantu hinterland, are invited, presumably, to pity Morris and his men, foundered in the outer and Gothic gloom. Modern taste is eclectic; that of Morris's time was characterized more by what it rejected than by what it embraced, but it is largely to Morris's credit that we have to reject so little. If beauty in 1870 was not, as I have fancifully suggested, the pillar-box or the wash-tub, it was Morris who was among the first to perceive that it might be. It is entirely beside the point to accuse Morris of a narrow aestheticism

which himself would have been the first to repudiate. That the real significance of his message was lost for a while in a gallimaufry of arty-craftiness is a condemnation not of him, but of the lesser minds incapable of following him in anything but his mediævalism, which, as far as his decorative work is concerned, was not the essential part of Morris. Mediævalism was a crotchet of Rossetti's, whose influence was not an unmixed blessing on those who fell for it. (A picture like "The Tune of Seven Towers" has probably done more positive artistic harm than any other painted in England.) Morris had enough strength and originality to withstand it; his followers lost themselves in it, until the whole movement died of inanition.

THE WILLIAM MORRIS CENTENARY EXHIBITION

A GARDEN BY THE SEA

For which I live all delight,
Whereby I grow both deaf and blind,
Careless to win, unskilled to find,
And quick to lose what all men seek.
Not knowing as I am and reach
Still have I left a little breath
To seek within the jaws of death
An entrance to that happy place
To seek the forgotten face
Once seen, once kissed, once left from me
Amid the murmuring of the sea.



PAGE FROM ILLUMINATED MS.: POEMS, 1870.
Given by William Morris to Lady Burne-Jones. Miniature by
Charles F. Murray
Lent by Mrs. MacKail

The general scheme of the exhibition has been adumbrated in a previous notice, and no purpose is served by description. A special interest attaches, however, to the collection of illuminated manuscripts executed by Morris between the years 1870 and 1874, which are important, beside their great intrinsic beauty, for their bearing on Morris's work as a printer. It is possible to trace his development as a calligrapher from the rather tortured forms of the early scripts, largely self-evolved, but marked none the less by great originality and vigour, to the almost humanistic excellence of the Horace, which manifests a curious compromise with the Renaissance; none of his manuscripts, in fact, has much in common with the mediæval originals he so loved and prized. One thing at least is evident from a glance at these books, that Morris, already in 1870, had very firmly grasped the first principle of book design, almost entirely lost sight of since the XVth century—the proportionate relation of text to margin. The lessons he learned in the making of books by hand were of practical service to him in his best-known and farthest-reaching enterprise, the Kelmscott Press, which is represented by a collection of its outstanding productions, together with a number of proofs, essays and other material illustrating the history of the Press. It is generally conceded that a Kelmscott Press book is neither easy to handle nor to read; printing was an art whose nice restraints were hardly suited to Morris's nature, but in his rediscovery and reaffirmation of the canons of the art, he made of the Kelmscott Press the matrix of all we understand by the term modern fine printing.

I have said that the exhibition evokes a series of personalities; it is also in a special sense the memorial of one lifelong and abundant friendship. The name and art of Morris are inseparable from those of Edward Burne-Jones, who is represented, fortunately, by some of his loveliest work. One is reminded, a little sadly, that the best of Burne-Jones went into his drawings. His physical strength was never quite equal to the task of filling, significantly, the immense canvases to which he addressed himself; he is so much happier, so much more master of himself when



LA BELLE ISEULT. Believed to be the only finished easel picture by William Morris. *Lent by Miss May Morris*



CHINTZ: COMPTON

Victoria and Albert Museum

working to a small scale, entirely master of himself with a pencil in his hand. How great a miniaturist was lost in him, one thinks, captivated by his Virgil drawings, and, looking at his notebooks or letters, how great a caricaturist!

LETTER FROM PARIS • BY WALDEMAR GEORGE

ALTHOUGH artistic activity has not abated in Paris, London has for many young artists a new attraction. The singular prestige London is enjoying in 1934 is due mostly to the advantages that the English galleries give to artists. Berlin, Switzerland and the United States of America being, as it were, closed, those interested in art look towards London. I do not doubt that London will know how to separate the grain from the chaff. Some artistic exchanges between the two countries would have their utility. It is to be hoped that the English public will not sponsor the second-rate work of the School of Paris or the leavings of Montparnasse.

* * *

The crisis, since crisis there is, has given us several exhibitions of a purely documentary character. It is thus that the review "Beaux Arts" continues its series of exhibitions—the "Etapas de l'Art Contemporain" series, inaugurated by the exhibition "Seurat et ses amis." Round some pictures of the painter of "La Grande Jatte," the organisers have grouped works of the neo-impressionist painters, Signac, Cross, Luce, Lucie Cousturier, Théo Van Rysselberghe. They have extended their display to official or semi-official artists, who have felt the influence of Seurat: Henri Martin, Ernest Laurent, Le Sidaner. They have forgotten, which is regrettable, the Italian-Swiss, Segantini. This exhibition was instructive without being convincing. It could not be a source of inspiration to young artists.

It is perhaps not superfluous to add that Seurat was represented at the "Beaux Arts Gallery" by a very restricted number of finished canvases, most of this artist's works being abroad. The "Cirque," bequeathed to the Louvre by Mr. John Quinn, of New York, is, I believe, the only one of his works which has returned to France.

The exhibition of the review "Beaux Arts," which follows the one of the "Pointillists," deals with the painters who, directly or indirectly, proceed from Paul Gauguin. The "Ensemble" is a real variety. In fact, next to the Breton work of Gauguin, and works due to his disciples or his comrades: Bernard, Anquetin, Schouffenecker, Sérusier, de Kahn, etc., there are pictures by Redon, Vallotton, Bonnard, Vuillard, Maurice Denis, Roussel. Van Gogh and Lautrec figure also in that exhibition, though they do not form part of the famous School of Pont Aven.

The exhibition "Gauguin et ses amis" is rich in information. But what does it teach our generation? The "Symbolists" attempted to react between the naturalism of Monet and Sisley. They endeavoured to rehabilitate spiritual values. They tried to translate a poetical ambiance by the alliance of line and colour, that is to say by equivalents. Inspired by Gothic illuminators, Byzantine and Japanese engravers, they frankly deformed in favour of a decorative rhythm; the result of these deformations was soon felt. The "Symbolists," whose movement recalls that of the Pre-Raphaelists, were bound to come to a *cul de sac*. With

the exception of Pierre Bonnard and Edouard Vuillard, who have been only sympathetic, the "Symbolists" have all remained enslaved by their formulae. Their school presents in its entirety a deceiving spectacle: Arabesque replaces authentic drawing, which is a living concrete line, which places volumes in space and adheres to objects.

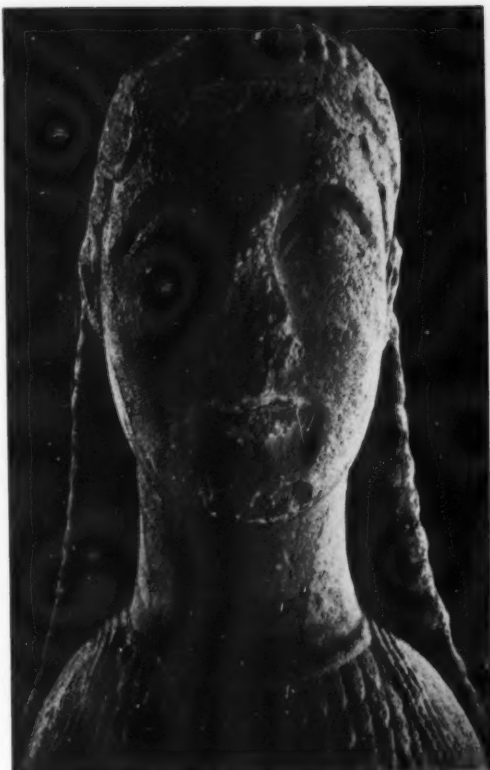
* * *

Monsieur Escolier, the new director of the "Musée de la Ville de Paris," has taken the initiative to present there a series of exhibitions of Contemporary Artists. Of the past two retrospectives, Odilon Redon and Signac, and one exhibition of a group, in which the busts of Despiau are associated with canvases by Friesz, Dufresne and Henry de Waroquier, attract numerous visitors to the "Musée de la Ville de Paris," which has become a veritable tribune of the art of our time. The Signac Exhibition could not show in a new light an artist who, for half a century, has exploited the same chromatic scale. Whatever he represents, Paul Signac sees only relations of complementary tones. As he applies and conceives it, the technique of chromoluminarism is the most tyrannical of all techniques. The magic of Redon is of an essence sometimes illustrative and sometimes literary. Redon wields the tool of a rare science. This tool he puts at the service of a "decadent" vision. He dreams and makes one dream. He hypnotises the spectator-medium. His flowers with fine petals, botanical flowers, shine with a bizarre glow. Like his Boudhas, like his chariots of Apollo, his winged figures, they are all mirages.

The portraits of Despiau dominate the "Group" Exhibition. Is Despiau a Greek or a Goth? The profiles of his busts are as French in their drawing as in their expression. His characteristic heads are of the same family as the crayons of the School of Clouet. Friesz takes part in this exhibition with several fruit pieces of fluid writing, and a series of sumptuous fruit subjects in still life. Waroquier distinguishes himself by an eclecticism rather disconcerting. After submitting for so long to the ascendancy of painters of the Extreme Orient, he tries to regain the feeling of oil painting, following the footsteps of Segonzac and of Maurice Utrillo, from whom he borrows his dense whites.

The second centenary of the birth of Hubert Robert, at the "Musée de l'Orangerie" has not been appreciated. Hubert Robert has been too long the favourite painter of a public of another age. A whole category of many artists and amateurs view him with apprehension. They think they are bound to oppose him in the name of living art. Why do they not look at him with new eyes? They would discover in his multiform work not only landscapes of towns worthy of a great urbanist, but also "Nocturnes," "Fires," "Illuminations" which reveal a powerful visionary. Scenograph and architectural painter, is not Hubert Robert also a painter of the kind which foreshadows Constable and Corot? Ancient art is far from being dead. It reserves many surprises for us on condition that it ceases to be the exclusive inheritance of specialists and of teaching professors; it can open to the young men of to-day very vast horizons.

BOOK REVIEWS



HEAD OF A NAXIAN SPHINX. Circa 600 B.C.



HEAD OF CARYATID. Circa 550 B.C. (Photo Seraf)

HELLENISM—OLD AND NEW, BY R. H. WILENSKI

At the present time the study and appreciation of Greek art are in a state of transition. Till recently the professors of the subject filled their books with eulogies of non-existent works by Greek artists famous in antiquity and with potted Rise-Perfection-Decay histories of Greek sculpture in which the Apollo Belvedere during the XVIIIth century, the Elgin Marbles, during the XIXth, and the remains of the Temple of Zeus at Olympia at the beginning of the XXth, were put forward as the final perfection of sculpture. As a result partly of these fanciful accounts of Greek art and partly of the presence in the British Museum of the concoctions described as "Græco-Roman copies," the average Englishman still has, in his eye, what Sir Eric Maclagan has aptly described as a sort of "unconscious composite photograph of Greek statues and imitations of Greek statues, male and female." And he still has, in his mind, no doubt whatsoever that this composite image is a true impression of the characteristic sculpture of the Greeks. But this is now being changed. All serious students of antiquity now realize that the Greeks produced an enormous quantity of sculpture of many different kinds in the 600 years which preceded the Christian era, that we must confess to ignorance of all the works of all the masters who were most lauded in antiquity, and that the

average man's composite image of characteristic Greek art is a misleading abstraction.

In these circumstances the *Cahiers d'Art's* new picture book, called *L'Art en Grèce* comes at an opportune moment.¹ I call *L'Art en Grèce* a picture book because it consists in the first place of some 400 large scale photographs taken for the most part by M. Seraf of Athens; and these photographs are so interesting and instructive that all archæological libraries must buy the book in order to possess them. But these admirable photographs do not come to us without comment. M. Christian Xervos, who has selected the subjects with the aid of Athenian archæologists, has also written an introductory essay and procured essays from the architect, M. Le Corbusier, the painter M. Fernand Leger, the critic M. Maurice Raynol, and others. The objects depicted and discussed are exclusively objects now in Greece and believed with some degree of certainty to have been produced in Greek territory. They range from bronzes and marbles found in the Cyclades and bronzes from Delphi assumed to date from before 600 B.C., to statues of the "Kouros" type and thence to the celebrated surviving fragments of Vth century Greek sculpture and examples of Byzantine sculpture; in the graphic field

¹ *L'Art en Grèce* by Christian Xervos. *Cahiers d'Art* (Paris) Zwemmer (London). Price 28s. 6d.



DETAIL OF CRUCIFIXION
Icon in the Byzantine Museum, Athens

the photographs reproduce enlarged details of Greek vase paintings, enlarged details of Byzantine mosaics and Byzantine frescoes in Greek cities, and of icons in the Byzantine Museum in Athens.

The book, as I have said, has real archaeological value. But it has not been compiled from the archaeological point of view. M. Xervos has compiled it as an art critic in touch with the original art of his own day, as an art critic who accepts the standards of a group of living creative artists and seeks precedents for their activities in the art of the past. He knows that many creative artists in the last forty years have explored the æsthetic characters of form with passionate enthusiasm, and that in these explorations they have shunned the facile effects of scientific illusionism and experimented with formal distortions in a score of different ways; he also knows that, with it all, the modern masters have clung to their sense of the mysterious formal qualities that spell life; and that, to this end, in our museum-ridden, art-school-ridden and photograph-sodden age, many of these modern masters have sought desperately to recapture the immediacy of childish and primitive apprehensions of phenomena. It is this knowledge that has guided M. Xervos in the selection of objects for this book. He has not inserted this or that because the archaeologists

presume it to be "very close to" or "a good copy of" the work of some sculptor famous in antiquity; nor has he inserted the examples of Byzantine work as evidence of the darkness of the so-called Dark Ages, or the primitive sculptures as ethnological curiosities or as the feeble beginnings of a Rise-Perfection-Decay historical configuration; he has shown all the objects as works of art with formal significance for creative living artists, and for those who have learned to understand and so appreciate their work.

It should also be noted that what M. Xervos purports to offer is in all cases the present appearance of the object photographed. He is not concerned, like the fanciful archaeologists, with persuading us that he knows and can show us the appearance of the objects at the time when they were made. He presents to us the present appearance of the primitive bronze Dancers in a Ring, of the Head of the Naxian Sphinx, of the Head of a Siphnian Caryatid, of part of a Byzantine icon, as those objects can be apprehended at the present time in their present damaged condition—or to speak more accurately he shows us the formal effects of those objects as apprehended by the photographers M. Seraf and his colleagues who have worked from the modern—or as it is now the fashion to say the "contemporary"—point of view.

No individual student will react with enthusiasm to all the objects depicted. Some of us who regard the Apollo of Olympia, judging by photographs and casts, as academic art, would have been glad if M. Xervos had seen fit to exclude it. But speaking generally *L'Art en Grèce* represents most brilliantly the modern attitude to the aspects of the past with which the book is concerned; and for that reason I regard it not only as a most intriguing and attractive but also as a most valuable production.

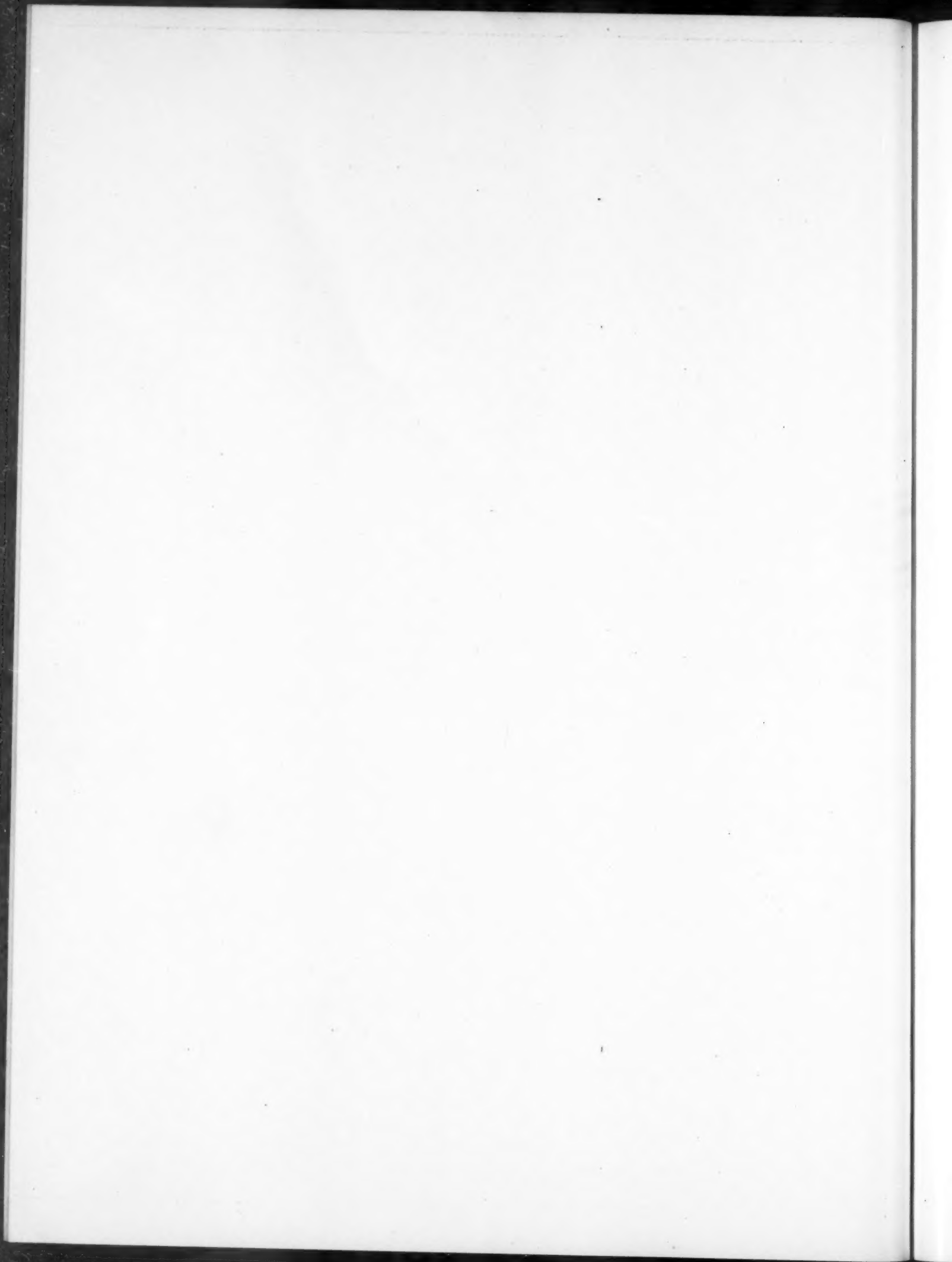
STONES OF RIMINI. By ADRIAN STOKES. (Faber and Faber, Ltd.) 12s. 6d. net.

Without the author's assurance that "Those readers who are unacquainted with his previous book, 'The Quattro Cento': a different conception of the Italian Renaissance," one would hesitate to express an opinion on the present volume; Mr. Stokes's conception appears to be so very different, not only in respect of the Italian Renaissance, but of all ages. In his sense, he tells us, "Quattro Cento" art means "XVth century Italian art, in which fantasies connected with material (always in the last resort, stone) are directly and emphatically expressed." The difference, it will be seen, is not categorical so much as in the almost cosmic enlargement of the category. The author's "last resort," stone, meaning, as he makes clear, the very crust of the earth and the "sculptural" influences of water and climate. "Thus, for my own part," he says, "it has been the Quattro Cento artists who have excited in me so much love and so much interest in limestone. Now, therefore, for the sake of one of them, Agostino di Duccio by name, I discuss limestone and the Mediterranean."

This is his approach to his subject, and it leads him deeply into the most erudite study of the geological, geographical, meteorological, palæontological, historical, mythological, astrological, poetical and, finally, æsthetic aspects of his subject. In this connection he contrasts Agostino with Donatello to the latter's disadvantage.

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Mr. Stokes distinguishes fundamentally between "carvers" like Agostino and "modellers" like Donatello. The distinction, which has its parallel in the graphic arts, however seems therefore less dependent on the materials than on its handling. Donatello's sculpture, though modelled, is still just as much "carved" as Agostino's, more so in fact. The fundamental difference would become most clearly evident if a painter were employed in rendering a Donatello Relief and an Agostino Relief on paper. The painter would find himself compelled to use a brush in the first case, and a point, a graver for preference, in the second. Donatello's sculpture is in fact a kind of "painting" in stone, whilst Agostino's is a kind of "engraving" upon stone. And further all the tricks which Agostino plays with the perspective come natural to the mediæval illustrator who looks down upon his desk and visualises the "scene" in his head, whilst they are unnatural to the painter-sculptor who looks straight at his vertical slab and the "models" before his eyes. When Agostino "models" his reliefs he is, as a rule, so clumsy, so poor, that one can hardly believe the plaster relief of the Madonna and Child in the Bargello to be by the same hand, or rather one can hardly believe the clumsy "David" and the "Hercules" to belong to the same mind as the almost calligraphically conceived "carvings."

Whilst, therefore, many things explain themselves perhaps more simply than the author would have it, or if more superficially, still with enough reasonableness to satisfy most people, Mr. Stokes has enlarged the background, has added so many "lines" of thought as to resemble the linear fullness of Agostino's reliefs. In this respect we are still unconvinced. Agostino di Duccio designs much more in lines than in mass, in flat forms, or, as the author himself admits in the ellipse of fishlike forms, than in full roundness; and so also we find the author's learned exposition a kind of mercatorial projection of the mediæval world charted with immense learning and a mystic reverence for land and water.

H. F.

ARCHITECTURE IN THE BALANCE. By FREDERIC TOWNDROW, A.R.I.B.A. (Chatto & Windus). 7s. 6d.

Humour, occasional brilliance, and interesting philosophical criticism are offered to Mr. Towndrow's readers who, however, will regret that he did not polish certain passages in which his meaning would have been clearer if he had been more careful to select the *mot juste*. He is to be congratulated on directing further attention in his well-illustrated volume to the unsightliness of many of our architectural effects, some produced by the unscholarly incompetence of architects, others by the licence to heterogeneity which has in London resulted in Oxford Street. He finds the conflict of styles considerably worse than it was in the Victorian age, and that under the name of architecture "ugliness and shoddiness" are spreading throughout England which is likely to become "a diseased mass," and he tells us that the purpose of his book is "to show that all egotistical and highly romantic assumptions about architecture lead to disease." His concluding sentence informs us that "a great architecture is anonymous, communal, and international." This observation has the authoritative sound of an apothegm; but if it implies a necessity for all the qualities indicated by the adjectives it is far from convincing.

For instance, greatness is not incompatible with an avowal of individuality. The most conspicuous problem in modern architecture, "basically utilitarian" as it generally must be, is the avoidance of soul-deadening monotony on the one hand, and a flagrant discord of styles on the other. This problem does not require plans for "great" architecture, but for ocularly inoffensive architecture, especially where offices and residences are concerned.

Here we may remark that nowhere is modernity more aggressively incongruous than at Burnham, where an architect by the intrusion of a huge mass of concrete in proximity with a charming Georgian village has produced discord where none formerly existed. Further, the Royal Corinthian Yacht Club there is as insincere as any steel building faced with columns in the classical manner, though with much less meaning, as it masquerades as a concrete structure while the real work is being done by materials which are not exposed. Is it not possible for the modern architect to design a building for such a position, admirably constructed and entirely suitable for its purpose, without inflicting an eyesore on the English landscape? "Scientific utilitarianism" may assert that "form is of no account and function everything," but it is a doctrine which confers a licence on ugliness. Without reference, however, to this doctrine it is rather difficult to understand the author's admiration for this yacht club. In the same volume, by the way, he justly extols the architecture of a modern restaurant at Düsseldorf as charming as it is naïve.

Mr. Towndrow is somewhat ruthless in his dissociation of architecture from those arts in which heart and soul find individual expression. He can prosaically explain those features of Gothic architecture which others have compared to soaring flame and hands joined by the finger-tips in prayer. Waxing merry, he finds that individualism is the egotistical father of æstheticism, "the parent of those incompatible twins Expressivism and Academism." It is not surprising, if regrettable, that he sneers at the views of distinguished architects. Though too sincere to permit himself the witticism that architecture is "an excrescence originally thrown up by building activity," he finds that "a large part of it does now exist in an unhealthy condition separated from building."

We endorse Mr. Towndrow's opinion that ornament is unessential. The Parthenon would have stood (and does) without the Elgin Marbles, but assuredly ornament, when used with knowledge and understanding, has great architectural value. But by straining at all costs to be unacademic, the modern architect provides us with ornament which has no structural significance and often assumes the aspect of an unpleasant distortion of the human form. If "a man in the full command of his senses is a pleasant sight," one is at a loss to know why, in modern architectural ornament, he should be hideous. But, as Mr. Towndrow aptly observes, "there is hardly a thing which is not beautiful to some person or other."

M. A.-A.

CLAUDE MONET AND HIS GARDEN: The Story of an Artist's Paradise. By STEPHEN GWYNN. London: "Country Life." 10s. 6d. net.

This is a very curious sort of book. It seems somehow to have been built up with contradictions, or perhaps

rather with incompatibles. It seeks to make of one who was not a *great* man an artist of heroic stature; it seeks to move us through the unaccountable friendship between the painter who was not a great artist and "The Tiger" Clemenceau, who was not a great statesman. And it tells us of gardens that "seemed all haphazard," that had "no arrangement of masses," and of their "soul," which was ultimately glorified in the series of mural decorations in the Orangerie which are not mural decorations. The fact that Sargent was, as it were, the apostle of Monet, the ardent evangelist of his paintings would alone suffice to prove that they must be lacking in decorative values.

Monet himself wrote about his aims: "I've gone back again to things that are simply impossible, water, with the weeds of the bottom waving under it: marvellous to see, but to want to paint it is enough to drive one crazy. Still, this is the sort of thing I am always tackling." To want to paint "this sort of thing," a reaction from the purely "literary" artists, was also a challenge to those who pursued aims equally, perhaps, but certainly not more illogical. Monet has been acclaimed as a "lyrical poet." It would be more true to say that he was an empirical scientist seeking to re-create the causes not the effects of lyrical emotion. He lacked, as a gardener, precisely that emotional affection for flowers, plants and trees which turns vegetation, for them at least, into sentient creatures. No lyrical poet would have sold his poplars for their timber value after he had no further pictorial use for them, as we are told Monet did. Nor would any artist say: "Since the world was created there has been only one teacher of painting"—and point to "the sky and its flooding light" as this teacher.

What bound such incompatibles as Monet and Clemenceau together was, one concludes, their mutual admiration for their almost incredible tenacity of purpose, and the lack of depth in insight which characterised them both. Fortunately for the world Monet's profession made this lack less fatal to humanity than Clemenceau's.

But if one cannot share the author's evaluations, one can at least wholeheartedly enjoy his writing and the enthusiasm with which he describes Giverny and Monet's two beautiful gardens.

H. F.

CORPUS VASORUM ANTIQUORUM: YUGO-SLAVIE, ZAGREB — MUSÉE NATIONAL (FASCICULE 1). (Oxford University Press). 21s. net.

The National Museum of Zagreb has been in existence for nearly ninety years, having been founded in 1846; in 1866 it attained to a statutory position, together with the Yugoslav Academy, and in 1867 began its truly scientific career.

M. Victor Hoffiller, who writes the preface to this publication, joined the staff in 1902, and during his term of office attention was given to the collection of prehistoric ceramic material. The present fascicule, therefore, contains a catalogue of the principal objects of this class, and forty-eight collotype plates of the most important of the several thousands of specimens in the hands of the Museum.

The examples of prehistoric ceramic here shown belong to the indigenous art of the Danube area, which is known by the name *Vučedol*. The pottery is distinguished

by incised decoration, and often incrustated. It has many forms and methods of working the clay, polish, colour, lustre and varnish.

As to its forms there is little resemblance to the classic vases except a certain similarity that is derived from a common function. All are decidedly primitive and, we should judge, not turned on a table. There is a rough and heavy beauty in some of the unbroken pieces, and a great variety of design, while the decoration is powerful and effective. It would be called geometrical if it were to be placed among classic pottery. Occasionally, the crude figure of a human figure is incised within a circle, but no representation of animals, flowers, leaves or natural objects. Squares, diamonds, lozenges and zig-zags abound; small crosses surrounded by many circles are frequent.



Each piece is described sufficiently in the catalogue. The one reproduced here is said to be terra cotta—broken in little pieces; a large portion repaired. The lip cisselled, the neck smooth, divided from the body by a line of deep holes, the body ornamented by deep diamond-shaped lines. Height 0.16, diameter 0.185.

W. L. H.

WILLIAM MORRIS. By MONTAGUE WEEKLEY. (London: Duckworth). 2s. net.

Most opportunely the appearance of this little book has coincided with the centenary exhibition of Morris's work. Though necessarily short, it is written so sensibly and sympathetically that we get an excellent picture of a wonderful man. A mediæval artist, poet, craftsman and idealist, born some centuries out of his time, Morris alone of the moderns is worthy to be classed with the great workers of the Middle Ages. To us of the XXth century his tapestries and wallpapers may look overcrowded, his figure drawing weak, his initials and borders tiresome, his type too black. We may smile at his archaistic words and the verbosity of his prose writing. Yet what an achievement his has been! To him more than to anyone we owe the extraordinary improvement that has taken place in the surroundings

BOOK REVIEWS

of our everyday life. Wallpapers, cretonnes, carpets, furniture, the printing and binding of books, the ornaments and arrangement of our houses and, perhaps above all, the stained glass of our church windows are immeasurably superior to anything of the kind that was produced before he took these matters in hand. Literally in hand, for he worked personally at every branch of the applied art to which he devoted most of his time and energy. Even this did not content him, he must also work up the Society for the Protection of Ancient Buildings and the Socialist League. Mr. Weekley may well call him a crusader.

C. K. J.

HISTOIRE DU COSTUME DE L'ANTIQUITÉ À 1914, publiée sous la patronage de la Société de l'Histoire du Costume et sous la direction de M. Maurice Leloir. VOL. VIII.—ÉPOQUE DE LOUIS XIII (1610-1643) par MAURICE LELOIR. (Paris: H. Ernst, 1933). Cloth 215 frs., half-russia 230 frs.

This is the first volume to appear of a monumental work in fifteen large quarto volumes, each the work of a fully qualified expert on his period, and each to be published, regardless of chronological sequence, as soon as it can be completed for the press. The plan of the whole is due to M. Maurice Leloir, President of the Société de l'Histoire du Costume, by him founded some twenty-seven years since. He is also the author-artist responsible for the period of Louis XIIIth to Louis XVIth (in five volumes). For the moment our concern is with Volume VIII. M. Leloir has long won distinction as among the finest living illustrators in his particular line. To those familiar with his work both in colour and black-and-white and capable of estimating its special qualities—as exemplified notably in his “The Three Musketeers” and “Richelieu”—his peculiar fitness to undertake the task will be a foregone conclusion. As the anatomist of Louis XIIIth costume *qua* costume, his wide and detailed knowledge of “old clothes” has so far been known only to a limited circle, and the present book will doubtless come to a wider public as something of a revelation. The reviewer, who for many years has enjoyed the privilege of M. Leloir's close friendship, from the outset built high hopes upon this book; they have been fully justified. Its outstanding merits are precisely those which were to be expected from its author. On the literary side it may be that some of his collaborators will have the advantage of him: in style, in scholarship, in mere historical research.

Pictorially he can more than hold his own with the best of them, while on the ground he has made his own it may be questioned if any of them can compete with him on level terms. The fact is that practically no other costume book hitherto published—with perhaps the single exception of Harmand's “Jeanne d'Arc”—has directed its attention so exclusively and in such detail on the intrinsic character of costume, its structure and adaptation to the wearer.¹ For as M. Leloir insists in the preface to the “History,” his aim is first and foremost to produce a practical working-guide. In order to be sure of accomplishing this he has been at considerable pains (a) to qualify as a tailor and cutter,

and (b) to master, so far as the thing appeared humanly feasible, the “mystery” of the tailor's craft in past ages. Mistrustful of academic theories, he was convinced that empiric methods alone would yield the concrete results he was seeking. Himself a notable collector of old costume and old materials, he has for years worked upon them, seeking to make them yield up their every secret, and his patterns of cut are in practically every case the outcome of repeated experiments upon the living model. Hence he modestly disclaims to achieve anything more ambitious than a thoroughly useful handbook for the use chiefly of actors, artists, and the like. As he very logically argues, there is no obligation for anyone to choose a “period” subject for illustration, and there is certainly no excuse for them, if they must do so, to falsify it through ignorance or carelessness. Incidentally, there are a good many recognized “authorities” on costume whose ideas on their subject would be singularly clarified by study of this book. I can remember the author of a very scholarly note on “mandilions” who would in practice have failed to identify one if placed before him. Art critics, too, might often be saved from palpably false conclusions by a mere glance at such a book as this: a case recently occurred in a magazine where a writer boldly committed himself to a position which, as it turned out, could neither be defended nor abandoned with the honours of war.

Having said so much in praise of this volume, it is only fair to point out that it has its tangible flaws. Certain of these in all probability are attributable to careless proof-reading. The present reviewer at least is not always prepared to accept M. Leloir's technical vocabulary, nor can he see eye to eye with him on certain fine points of chronology. There are things, too, which seem to call for rather fuller detail: the matter of neckwear, for instance, which during the period under discussion is of capital importance. The most obvious shortcoming is in the matter of production. Modern methods of printing and photographic processes have greatly facilitated reproduction, and the quality of this work seemed to postulate a correspondingly high standard of illustration. The pictorial side, especially the copious plates, hardly satisfies one's expectations. It may well be that in this respect the ensuing portions of the work will show a marked improvement. One hopes so, at any rate. If otherwise they are on a par with the volume just published, the work will be indeed a remarkable achievement.

F. M. K.

TUSSCHEN VUUR EN MAAN. Van A. ROLAND HOLST. Twee Verhalen met zes Houtsneden van J. BUCKLAND WRIGHT, Maastricht, Holland. (The Halcyon Press.) Large 8vo., pp. 64, illus. 6. 1932. Sewn, Florins 2.50.

These two tales, “Between Fire and Moon,” are by a Dutch author, who was at Oxford before the War. They are somewhat in the manner of W. B. Yeats, of whom Roland Holst is an admirer and translator. The book is beautifully printed and is the fifth issue of the Halcyon Press, now celebrated for its exquisite publications, designed by A. A. M. Stols of Maastricht. The six illustrations are woodcuts by J. Buckland Wright, strong, picturesque and imaginative, well-fitted to the text, their accomplished technique denoting a mastery of the medium.

K. P.

¹ The reviewer is not unaware of other works which claim in a measure to supply this particular want; in practice they prove on the whole a snare and a delusion.

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TERRA-COTTA
MADONNA AND CHILD

Attributed to Donatello



*In the Charles Löeser Collection,
Palazzo Vecchio, Florence
Photograph by Barsotti,
Florence*

THE CHARLES LÖESER GIFT TO FLORENCE

Many of us have seen collections of works of art in the care of those who had chosen them, in surroundings fitted for them, to find on the death of their owners these collections dispersed, or placed in museums where they lost something that before had delighted us in them. This is more noticeable when the collection had reflected in every detail the taste of the man who made it, and gained from that a cohesion that was in itself a thing of beauty.

Mr. Charles Löeser had this, no doubt, in his mind when he made it a proviso in his will that the collection of Renaissance pictures, sculpture and furniture left by him to the City of Florence should be shown in rooms at Palazzo Vecchio, arranged to appear as if they were still inhabited. Comm. Alfredo Lensi had already restored on the mezzanino floor of Palazzo Vecchio the rooms that were originally allotted to Maria Salviati when, in 1536, her son Cosimo became first Duke of Florence, but which had been for a great number of years used as offices. He is now responsible for the beautiful arrangement in them of this rare collection of Tuscan works of art. Charles Löeser has left a sum of money for the maintenance of the collection, and to provide a catalogue which will soon be ready. The donor will always be remembered as one who not only lived for many years in one of the most beautiful and interesting Cities in the world, but who was always conscious of this, and grateful for the friendship of the people among whom he spent the greater part of his life.

It was Herbert Horne, a man of perfect taste combined with a great knowledge of art, who was the first to change

the spirit of collecting in Florence, and Charles Löeser, like Horne, made no attempt to restore either the separate objects of his collection, nor to place these in a theatrically reconstructed setting. He lived with his collection, hanging the pictures where they pleased his eye, using ancient tables and chairs in combination with modern and more comfortable furniture. In this way he was able to place a Cézanne in rooms filled with old pictures and cupboards, showing that real value in art allows proximity of diverse objects, that there is an absolute value in art above relative or stylistic considerations. His collection was eminently that of an art lover.

A certain amount of discussion will no doubt arise about the attributions given by their late owner to some of the works, but that the collection is of great beauty and value no one will deny. The anatomical statue of a horse standing on a base of red marble, is a splendid example of a great sculptor's work. Charles Löeser would often stand before it lost in admiration of its line and the perfection of its casting and patine, discussing with his friends its possible author. Donatello, Verrocchio, and even Leonardo were suggested, but though the bronze was well known in Italy in the XVIth century, there was no mention of the sculptor who made it. Once, among the group admiring the horse, was a well-known sculptor, who gave it as his opinion that the work showed such a complete mastery of technique, combined with knowledge of the horse, that it could not be an early work. Löeser himself then declared that he thought it might be as late even as Giambologna (1524-1608). Charles Löeser bought this bronze in London. In a book published in Venice in 1598, on "The Anatomy

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and Diseases of the Horse," by Carlo Ruini, three plates showing this horse were used to illustrate the work.

Another statue, perhaps the dearest of all his possessions, was a small marble figure of St. John as a child. Charles Lœser firmly believed this to be by Michelangelo, and the one mentioned by Vasari thought afterwards to be lost. This is now kept in a glass case, as is also the wax statuette of a youth by Benvenuto Cellini. Two terra-cotta bas-reliefs, one by Donatello—the donor left a written statement that he considered the Orlandini Madonna in Berlin to be a modern version of this relief—the other by Michelozzo, both are of great beauty and importance. The most interesting bust is one of Machiavelli, bought by Lœser from the Ricci family. It is thought to be the earliest portrait of the great Florentine historian. The painted stucco head of S. Antonino, Archbishop of Florence, 1389-1459, is modelled on his death mask. A wooden polychrome statue, "Madonna and Child," is attributed to Arnolfo di Cambio.

Among the pictures is a Lorenzetti, a rare Rosso Fiorentino, and a signed Bronzino, of Laura Battiferri, the poetess, wife of Ammannati the sculptor. An early work by El Greco, "The Last Supper," many people will remember on the walls of Lœser's own sitting-room, where the eye would often wander from the pictures on the walls, and from the cases of exquisite bronzes, to gaze through the long windows at the olive-covered hills.

Y. M.



LAURA BATTIFERRI, THE POETESS WIFE OF
THE SCULPTOR AMMANNATI By Bronzino
The Charles Lœser Collection Photo : Barsotti, Florence



ANATOMICAL STUDY OF A HORSE
In the Charles Lœser Collection Photo : Barsotti, Florence

THE LATE LORD REVELSTOKE BY LOUIS GAUTIER

Until recent years few people knew that the late Lord Revelstoke was a collector of English pottery, though for many years past he had been quietly acquiring interesting and valuable specimens.

In the various articles and letters respecting his life work, which have as yet been published, it is remarkable that no allusion has been made to him as a collector and it is for this reason that the writer is disposed to concentrate on this little-known aspect of his career. Even so, one must visualize a man of brilliant intellect, high ideals and superb taste, in order to account for the perfect selective instinct which guided him in gathering together such a splendid and representative collection of the best period of English ceramic craftsmanship.

It is well known that this period, starting in the reign of Charles I, continued until 1790, or thereabouts, after which less individual and more mechanized work prevailed, and a general decadence set in which has not even yet been conquered, though there exist to-day some earnest potters, notably in Chelsea, who are making great efforts against odds to bring the English pottery art back to its own and this is most notable in stoneware productions.

Within the limits of this notice there is only room to refer to one or two prominent specimens in the Revelstoke Collection. There are three great types represented, namely, Lambeth, Bristol, Liverpool and Dublin Delft (or tin glazed pottery); Staffordshire white and coloured salt glazed stoneware; and the Astbury, Whieldon and Ralph Wood period of Staffordshire pottery, comprising solid agate and tortoiseshell ware and translucent glazed ware. There are various other types, notably a fine collection of Nottingham

stoneware, comprising the whole of the Campion Collection.

By far the most important object made in the Bristol Delft factories was the famous Ackland punch bowl and cover, which is here illustrated. It derives its name from having formed part of the collection of Mr. W. R. Ackland, a Bristol resident for many years, and from whom it was purchased. It is decorated in brilliant polychrome with a number of floral panels, the glaze being very fine. On one side, in blue are depicted the Arms of the Carpenters' Company, with the initials I. T. and the date 1709. The Arms are repeated on the cover, though without the initials or date. The initials are said to be those of Isaac Terett, Master of the Coachbuilders' Company of that year. As the two crafts of coachbuilding and carpentering are much associated it is quite possible that Terett may also have been a member of the Carpenters' Company.

In the interior of the bowl is a painting in blue of a man walking by a stream, under a tree which is reflected in the water. The whole is undoubtedly the work of Thomas Frank, one of the most skilful of Bristol potters and painters. Thomas Frank came with his father, a cordwainer, from London to Bristol, in 1689, and was in that year apprenticed to Edward Ward, the pioneer of tin glazed pottery, at Brislington, a suburb of Bristol. He afterwards moved to the Temple Back Pottery, in Bristol, where this magnificent bowl and cover were made.

An important specimen of Lambeth Delft pottery is the fluted dish here illustrated. It is decorated in blue with the Arms of the Grocers' Company and the initials and date J. H. 1651. The initials are those of Sir James



LAMBETH DELFT DISH OF FLUTED SHAPE, decorated in blue on white with the Arms of the Grocers' Company and initials and date J. H. 1651. Diameter 15 inches

Houblon and Marie his wife. Sir James Houblon's son was the first Governor of the Bank of England and Master of the Grocers' Company.

These two unique objects will give the reader some idea how important and interesting is this collection, not only from a purely ceramic, but also from an æsthetic and historical point of view.

One by one, great connoisseurs are passing from our midst, and it seems that few of the present generation are arising to take their places. Those who had the privilege of friendship with Cecil, third Baron Revelstoke, will deeply mourn a graceful and courtly figure of our times, a great scholar and a man of kindness and infinite charm.

PHASES OF SCULPTURE

Mr. Sydney Burney, in his exhibitions of sculpture at his galleries at 13, St. James's Place, pursues a consistent course. He always points a lesson and adorns a tale. He does not do it by mass impression but by judicious selection. His latest collection comprises but three pieces, and they possess their respective particular significances. They comprise native, Gothic and modern; unpremeditated, sophisticated and experimental art, the work of unknown artists so far as the two former categories are represented, and so far as the last, that of Zadkine, the Russian researcher after form. The three present a definite statement of the eternal problem of form; a setting out of the stages in development of desire into accomplishment; the desire of human expression as seen in the primitive piece; that of the means to its attainment in the analytical stage which denotes it as the desire to form, that is the step



BRISTOL DELFT BOWL AND COVER, decorated in polychrome with floral panels and the Arms of the Carpenters' Company with initials and date I. T. 1709. Height 12½ inches, diameter 10 inches. Known as the Ackland Bowl

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BRONZE PORTRAIT OF A. P. HERBERT

Exhibited at the recent Exhibition of the National Society of Painters, Sculptors, Engravers and Potters. (See page 220)

By Barney Seale

towards conscious craftsmanship and the final achievement when craftsmanship has become sufficiently effective to express emotion and so become art.

Primitive emotion there certainly is in the rude dual figures of the wood piece from Dutch New Guinea and now comprised in the Collection Ratton et Carré, Paris, a piece which it is said has lain water-logged for fifty years in a tropic lagoon. Obviously this twin group representing uncouth human shapes owes its form to the suggestion offered by its material; a long vertical block split into two parts as a whole, and again as to the lower limbs into four. So far the native sculptor relied on what was suggested and on what he saw of his own figure and that of his fellows, but the crass realism is relieved by such emotional touches as are the result of the primitive desire of expression. These touches are seen as ornamental incisions on the shoulders of the figures, and the elongated graceful lines of the legs and buttocks. There is not this evidence of emotional desire in the torso in which Osip Zadkine continues his search after form, which is meritorious from the facts of its sincerity and fine craftsmanship. It is carved in a beautiful rosy granite speckled with black from Baveno, and is definitely material subdued to the desires of the carver, rather than as suggestion to him. Its technique is very appropriate, for the material is reduced to the simplest expressions of flat or incurved planes, the abdominal masses squared, and the thighs triangulated. It is convincing in its attempt at form-expression, but not as emotional art.

Of the latter the limestone slightly tinted woman carrying a tabernacle of the French XIIIth century is a pleasing example. The woman smiles, her head is covered with curly hair bound with a fillet, which forms a halo to her serene, jolly face. She is draped, a petite lifeseize figure instinct with being, a compact of life, emotion expressed by clever but unforced craftsmanship, and in this piece art asserts itself, making even a smile tolerable. Art can do anything when it is good.

A smile in sculpture is a reminder of Barney Seale's bronze bust of Mr. A. P. Herbert, which was shown at the National Society of Painters, Sculptors, Engravers and Potters, recently. This smile is whimsical and therefore characteristic. The bust is an excellent likeness, and marks its maker down as the complete realist in portraiture. The contrast between realism and idealism is sufficiently indicated by this head and that of the early Gothic figure in Mr. Burney's show with its strong affinity with the smiling angel of the central door of the west façade of the Reims Cathedral. K. P.

A QUARTET AT THE COOLING GALLERIES

The four artists whose exhibition opens at the Cooling Galleries on April 11th, however different their methods, have one important quality in common—the gift of looking at things with “divining eyes.” If an artist can present us with a new vision of the familiar he or she has fully justified a claim on our attention. Mr. James Pyke-Nott's oil paintings are instinct with subtle poetry. They might be described as reveries, but they are none the less structural for that. There is nothing accidental about his palette knife technique, which he uses with unique skill, even to the most minute drawing. In the picture called “Rough Pasture,” the painter has seen something not readily visible even to those with

the pictorial sense. The subject is merely a field with a fence, two sheep and trees in the background. Few artists could do anything with it. But Mr. Pyke-Nott's imagination, tenderness of touch and delicate colour have created something unusually beautiful. This is the most successful picture among several landscapes, portraits and still-life works.

Miss Pauline Konody finds in flowers and trees an inspiration admirably served by a direct water-colour method. She can build up masses of detail without tiring the eye. Of a number of studies more or less



“A GARDEN IN SEPTEMBER” By Pauline Konody

equal in merit the one entitled “Portrait of a Laurel” is an index to her approach and method. Students of trees are aware that every tree, like every human being, has a definite character, and it is this difficulty that Miss Konody has skilfully overcome. Her laurel is no generalization, but something of a personality. Its careful drawing and dark green bulk are well contrasted with the brilliant white cerastiums in the immediate foreground. With “The Ash Tree” Miss Konody again shows her powers of concentration in a blend of wash and line technique. The arrangement of the branches against a window-frame makes a pleasant design. Another excellent study by this artist is the one of orchids.

Miss Helen Marshall has a strong sense of colour used decoratively. She improvises on nature, adapting and selecting to suit her very personal convention, and notwithstanding its limitations she conveys an acute sense of atmosphere. A view in Caraquez, Spain, is vibrant with southern heat, and “The Waterfall,” a Norwegian landscape, leaves us in no doubt as to the cool clear climate in which the scene exists. In her

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A STUDY IN SPAIN

By Helen Marshall

still-life, "Poised Objects," she interprets with a scientific precision certain articles that must hold the spectator's interest, since their appeal to the eye is equally as strong as their appeal to the mind. Whatever Miss Marshall's theories, she does not, as many moderns do, bewilder us with them. The basis of her work is firm drawing.

Miss Audrey Weber's large decoration, "Adam and Eve," is an ambitious effort to achieve an original rendering of a classic theme. She has been interested mainly in the display of birds, animals and reptiles. Her zoological knowledge is adequate to the theme. Adam and Eve, once the main figures in this Biblical drama, are relegated to more details in the profusion of primeval life. Miss Weber has been content to fill the scene with foliated form and animal incident, contriving a pattern of shapes and colour consistently explicit throughout. In her small water-colours of a cactus, ships and birds, she shows another side of her strong talent as a designer.

A. B.

MESSRS. TOMAS HARRIS'S EXHIBITION OF OLD MASTERS

Messrs. Tomas Harris celebrate their removal from Bruton Street to No. 50, Conduit Street, with a little exhibition of Old Masters that is well worth a visit. There are—according to one's preferences—three "principal" pictures here, namely, a characteristic and delightful "Rest on the Flight into Egypt," by Joachim Patinir, full of *broadly* handled detail; Jacopo Tintoretto's "Cornaro family with the Virgin and Child, St. Lawrence and a Bishop," which shows El Greco's debt to this painter, and is in every way more interesting than

the Titian in the National Gallery—at least, as we see the latter painting to-day; and finally El Greco's "St. Francis and a Monk," one of the many but particularly good. There are, however, other paintings of considerable interest, such as a Portrait of a Man, probably correctly attributed to Zubaran; a portrait of that unpleasant little person Maria Anna of Austria, by del Mazo; a "St. Andrew," by Ribera at his best; and by way of contrast, a small brilliantly painted "Adoration of the Magi," by Ambrosius Benson.

LORD HOWE'S "GLORIOUS FIRST OF JUNE," 1794 PAINTED BY ROBERT DODD AND EXHIBITED AT MESSRS. THOS. H. PARKER'S GALLERY

The illustration below is a reproduction of the large painting, which is of the greatest historical interest, and it is good news to hear that it has been purchased by an anonymous donor for the nation, and is destined for the Maritime Museum at Greenwich. There is no space to enter into the accurately recorded incidents of the subject here. However, it is agreed that the battle fought, and the victory gained, by Lord Howe on "The Glorious First of June" was, in the words of the Mover (Lord Grenville) and the Seconder (the Duke of Bedford) of the Vote of Thanks to the Victor, "one of the most brilliant actions that ever the Page of History recorded . . . by which the French Navy was crippled in such a manner as to put it out of their power to do this country any material injury."



Whilst the painting has no great æsthetical value, although the artist, Robert Dodd (*circa* 1748 to *circa* 1813), was a continual exhibitor at the Royal Academy, it is skilfully handled, and both in general arrangement and dramatic detail not by any means without merits.

The story which goes with this picture, and tells how it was "spotted" by an old-time sailor—Mr. Edward Wyatt—on the walls of an East End tavern, and "watched" by him for fifty years until he eventually formulated a scheme in conjunction with the Parker Gallery through which the long and difficult negotiations were brought to a successful end, is one of those little romances in which the history of art abounds.

MESSRS. TOOTH'S EXHIBITION, "6 MAÎTRES MODERNES"

Renoir's important painting entitled "Gabrielle," reproduced on next page, figures in Messrs. Tooth's exhibition of "6 Maîtres Modernes," which at the time of writing was not yet on view. The other five masters are Cézanne, Derain, Matisse, Picasso, Rousseau. H. F.



"GABRIELLE"

At Messrs. Tooth's Galleries

By Renoir

MISS VANESSA BELL'S & MR. ELWIN HAWTHORNE'S
RECENT PAINTINGS AT THE LEFEVRE GALLERIES

Miss Vanessa Bell has so long stood in the forefront of English women artists that one has come to expect the high standard which this exhibition shows. She is in the strictest sense of the word a painter because her art depends almost entirely on the handling of colours, in the narrower as well as the wider meaning of this term. She is fond of a greenish light blue—or is it a bluish light green?—to which she attunes her harmonies. Nevertheless the two best pictures in this exhibition—best because most complete in the sense of design—are "Still Life in the Kitchen" and "The Pheasant," neither of which depends on this particular harmony. If, however, one singles these two out as the best, they are so only in a hierarchy of excellence from which only very few would have to be excluded, notably the early "Visit," which proves how greatly she has advanced. Another and rather ambitious picture that has not the qualities usual with her is the "Interior with Figures." This fails mainly because the rather disjointed design is precariously held together by the exceptionally ugly shape of a coal-scuttle, but the unconvincing position and drawing of the model's upraised right elbow is also disturbing. The canvas is otherwise so full of merit that one ventures to suggest it might yet be saved by attention to these two points. "Child in Garden," "The Open Door," "Michaelmas Daisies," "Mrs. Grant"—this picture has been purchased by the Contemporary Art Society—all show that she is a very considerable artist. But we question whether Miss Virginia Woolf—herself the subject of an admirable picture—is very helpful

when she says in her "Foreword," *inter alia*: "In short, precipitated by the swift strokes of the painter's brush, we have been blown over the boundary to the world where words talk such nonsense that it is best to silence them. And yet it is a world of glowing serenity and sober truth. Compare it, for example, with Piccadilly Circus or St. James's Square." Well, well!

Great as is the contrast between Miss Bell's and Mr. Elwin Hawthorne's manner of painting, I have no hesitation in saying that Mr. Hawthorne's quiet, somewhat laboursome and unspectacular technique is at least equally admirable. Mr. Elwin Hawthorne, a member of the East London Group is, I believe, a genuine East-End-er; that is to say, not a West End Art School product. One sees and feels that he has worked hard with the painters' problems and has been victorious. Mr. Hawthorne understands his London. To him its highways and particularly its bye-ways have a personality; they are living organisms, and he knows exactly what he wants to get from them for his art. "Sober Truth" seems much more justified in his case than in Miss Bell's; yet even with him sober does not mean "literal," for Mr. Hawthorne is very clever and very subtle in the way in which he misstates the facts of nature so that they become truer to art.

H. F.



"THE PAINTER READING"

By Vanessa Bell

At Messrs. Alex. Reid & Lefevre's Galleries

THE GRAHAM GALLERIES PASTELS AND WATER-
COLOURS BY ADA INCE AND LETICE THOMSON

The series of flower paintings in water-colour by Miss Ince to be exhibited at the Graham Galleries in Bond Street have an emotional quality of extraordinary power. Miss Ince gives us suggestions of roses and anemones that are all the more vital because she knows exactly how to simplify her floral forms and colours. Her impressionism, however, is founded upon an instinctive knowledge of her subject. Her technique is delightfully free

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from hesitation and obscurity. The same galleries will show a collection of pastels of Morocco and North Italy by Miss Letice Thomson, an artist who has considerable skill with this elusive medium. Miss Thomson's sense of composition seldom fails to make an attractive picture.

A. B.



THE HARBOUR, ST. TROPEZ
At Redfern Gallery

By R. O. Dunlop

RECENT PAINTINGS BY R. O. DUNLOP AT THE REDFERN GALLERY

For those able to separate painting from drawing, Mr. Dunlop's exhibition will have been as much joy and emotional delight as no doubt—in the majority of cases—the actual painting was to the artist himself. Mr. Dunlop, like Miss Vanessa Bell, handles the medium loosely and conspicuously; the spectator is never allowed to forget that he is looking at oil paint. And, also like Miss Bell, Mr. Dunlop has colour harmonies which he has made his own, though they are much more united, on the whole rather in the minor key. Deliberately "warm" orchestrations such as "Provençal Farm" are exceptions. This picture, the bright "Harbour, St. Tropez," "The River Blythe," and other Walberswick and St. Tropez subjects show this fine painter at his best. Personally, however, I cannot separate paint from drawing, and as drawing is, or at least should be, as it were, the senior partner in

portraiture, Mr. Dunlop's often so admirable colour-compositions suffer most when they are founded upon pictures that should *above all* be likenesses. Perhaps it is the palette knife technique that prevents him from doing himself justice in this respect?

H. F.

A RARE FRENCH INKSTAND AT WELBECK ABBEY

In the collection of treasures at Welbeck Abbey is a large French buhl inkstand of considerable rarity of the early XVIIIth century, illustrated here by the gracious permission of the Duke of Portland.

As will be observed from the accompanying illustration, it is decorated with a seated Chinese figure, birds, and delicate scrolls, as well as with bits of mother-of-pearl, while at the four corners are gilt metal feet formed of cherubs' heads. It is fitted with a large plain silver box, presumably for wafers, and two smaller square silver boxes for ink and sand. Although these boxes bear no hall-marks or maker's marks, it is doubtful whether they are the original French boxes, for two reasons: (a) that the original weights of the sand and ink boxes are marked in English fashion, namely, 16 oz. 10 dwts. and 14 oz. 17 dwts. respectively, and (b) that the engraving of the heraldry and the mantling is unquestionably English. The large box is engraved with these arms: Quarterly, 1-4, Harley; 2-3, Brampton; with an escutcheon of pretence: Quarterly, 1-4, Holles; 2-3, Cavendish. Engraved on the two small boxes is the Harley crest: A castle triple-towered argent out of the middle tower a demi-lion issuant gules.

The inkstand is believed to be the "Tortoiseshell Standish" (the old English word for inkstand) in Adrian Drift's interesting inventory of Matthew Prior's goods and chattels in Duke Street, dated November 27th, 1721. It is 18½ in. long by 13 in. wide.

In view of the absence of an earl's coronet, the conjecture is permissible that the heraldry was added for Edward, Lord Harley, after its acquisition from Matthew Prior's collection and before 1724, the date of his succession to the peerage as second Earl of Oxford and Mortimer. The arms are accounted for by the marriage of Harley in 1713 to Lady Henrietta Cavendish-Holles, only daughter and heir of John (Holles), first Duke of Newcastle.

E. ALFRED JONES

A RARE FRENCH INKSTAND AT WELBECK ABBEY

Recently lent to the
Marlborough and Queen
Anne Exhibition at
Chesterfield House



THE THIRTEENTH EXHIBITION OF THE 7 AND 5 SOCIETY AT THE LEICESTER GALLERIES

Professor Jeans, you will remember, has given it as the considered opinion of Science that the universe is substantially "empty space welded on to empty time"—annihilated would seem a fitter word in the circumstances. However, I cannot but think that something like that must have been in Mr. Ben Nicholson's mind on a day when he had nothing better to do with his time than to take a piece of cardboard and to cut out of it two empty round spaces, to put this board into a frame and exhibit it in the Seven and Five Society's show under the sensational title "Two Circles." I take it that the larger circle, in this case, symbolizes Time, as the artist undoubtedly has more time than space at his disposal.

Would that I were joking! But it is no joking matter, when Science and Art both seem to have arrived at a stage that can conceive their "substances" in the terms of a double o. This double o, or omega, seems to indicate that we have arrived at our wits' end.

And the other members of the Seven and Five, or most of them, seem to be near Mr. Ben Nicholson's state of mind, although Mr. John Piper, so far from relying on the metaphorical use of pigment only has called in the help of pieces of string—No. 25 "String Solo"—and pieces of corrugated and wallpapers—No. 30 "Sand and Shingle"—and newspaper—No. 15 "Breakwaters," and No. 16 "English Coast." At first I innocently imagined that these bits of newspaper might have another than a purely grey "tonal" function, and tried to read it. These were the words—in No. 16—upon which my astonished eye alighted—"Dab Dab, Gub-Gub and Too-Too." Quite. I will leave it at that, except to add that, in my opinion, Mrs. Winifred Nicholson, Miss Frances Hodgkins and Mr. John Aldridge have all contributed things which people like myself can applaud and enjoy, whilst Mr. Len Lye and Mr. Ivor Hitchens seem to me to be artists who could, and ought, to put their great sense of design and colour to more practical and, therefore, I should say, better uses; and I would not exclude either Mr. Nicholson or Mr. Piper from this advice, for they, too, have the foundations of art, though they do not, in my opinion, know how to use them—they "think too much." This is true, also, of Mr. Henry Moore and Mr. Staite Murray, only, fortunately, the last-named sticks to pottery, when it may be an advantage—or, at least, better than "too little."

H. F.

20th CENTURY CLASSICS AT THE MAYOR GALLERIES

This exhibition must rank as a major event in the chronicle of this year, because it furnished an admirable summary of that particular development of the painter's craft which has become associated with the term "Art Now." The exhibition contained examples by painters who have for many years stood in the forefront of the movement away from the more or less literal translation of nature into art. That there is a good case to be made out for the movement, or rather movements, since there are several in different directions, that have the common peculiarity, must not be doubted. If art were only "imitation," then there were no need for it at all, since it would remain "imitation" and not a *real* thing.

But it is a *real* thing, and in consequence artists are justified in trying to find out wherein its reality consists, since they and we no longer believe that the "Greeks and Romans" have found and established it; so that again, it would since then have been degraded to another kind of imitation. What, however, I think emerges more and more clearly is that this "Art Now" is comparable only to laboratory experiments. At all events, amongst these Picassos, Legers, Rouaults, Braques, Matisse, Derains, and so forth, there is perhaps only one, Derain's landscape "Castelgandolfo," which has not the sense of experiment about it, but rather that of a definite achievement. On the other hand, amongst the five Picassos exhibited there are an equal number of different directions, and only one, the "Nature morte aux oiseaux morts"—a purely abstract and cubist experiment—has the feeling of completeness; that is to say, of a problem for which a correct solution has been found. On the other hand, his "Baigneuse aux bras levés" is an intensely interesting problem for which he has not yet found the right solution. So far as I can judge his "Arlequin" and "La Tristesse" fail mainly because he has not got his problems right. One need however only to compare Matisse's more realistic "Baigneuses" with Picasso's fantastic deformation of a similar subject to realize how much more profound an experimenter this Spaniard is compared with the Frenchman. Jean Lurçat is a painter who, in his curious "landscapes" has also come nearer to a satisfactory solution, and perhaps even to positive achievement, in respect of abstraction than most others, including Braque who, however, to my mind, is here not satisfactorily represented. Leger's "mechanics," on the other hand, find in "Le Mécanicien" a more satisfactory solution than in any other problems of his known to me, mainly because he does here give an impression of ambient space. Jean Souverbie's "Nu" I ought to have mentioned, together with the Derain landscape, because it, too, is definitely an achievement, and not merely an experiment. I have a strong dislike of Rouault's "La Toilette," which seems to me, as do most of his things, merely unpleasant. I see no "experiment" in them. Marc Chagall's art, especially of this "Nature Morte" type, seems to me simply childish, not childlike. Marie Laurencin's "Jeune fille à l'oiseau bleu" is likewise an achievement of her usual kind. Women have no problems to state, and therefore their art is always experiment and achievement simultaneously. Paul Klee seems to me to come nearest to the feminine type of art; it is all emotion; whilst in Max Ernst's "Nuques de jeune filles" there seems to be no more than an extremely pleasant response of pigment to palette knife treatment; but the "Nuques" suggest Alpine snows, or bits of marble, or shapes of "marbled" paper much more than the tenderly delightful napes of young ladies.

H. F.

A NEW TREASURE HOUSE AT PONTEFRAC

Visitors to Pontefract, attracted by the ruins of the ancient castle so valiantly defended during the Civil War, will find another point of interest in the old house Castle Chain, premises which Mr. C. W. Farr has just acquired and filled with old furniture and works of art.

Mr. Farr's family has been connected with the ancient borough for nearly one hundred years.

NOTES OF THE MONTH

CHILDREN THROUGHOUT THE AGES EXHIBITION

The fashion of holding exhibitions of beautiful things in aid of charity is an admirable idea from many points of view. If it is a privilege to contribute to some deserving cause, it is an equal privilege to see certain privately-owned works of art which might otherwise never be shown to the public.

The Children Throughout the Ages Exhibition, which will open at Chesterfield House on April 20th, is sure to be popular, since its human as well as its æsthetic appeal is obvious. The prints of "Children Bathing" and "Juvenile Retirement," engraved by James Ward, after Hoppner, are two of the many rare pictures of children by famous artists. Reynolds, Gainsborough, Zoffany, Kneller, Renoir and Bronzino are represented, each picture a fine example of the child in art.

The exhibition is so comprehensive as to include children's toys dating from 2000 B.C. There is a Greek doll made with jointed arms and legs, dolls of our Queen Anne and Georgian times dressed according to contemporary fashions, and several dolls' houses of great charm and value.

Some of the toys are royal relics such as the two gold rattles given by Queen Victoria to the Prince of Wales. Connoisseurs will be particularly interested in the furniture designed specially for children, unique XVIth and XVIIth century pieces. The two carriages made in the XVIIIth century for the children of one of the Dukes of Devonshire will be very much admired. A section of the exhibition will be devoted to needlecraft of historic and antique importance, the christening robes of Queen Elizabeth and Oliver Cromwell, the baby-clothes of Charles II, and a large collection of babies' caps of all nations and periods.

The exhibition will prove to be a display of incomparable beauty and sentiment, reflecting much credit on the energy and taste of the organizers, and on the kindness of royal and other owners who have consented to lend their heirlooms. Generation after generation these intimate family treasures have been preserved with reverent hands. They have now been collected together for the enjoyment of those who have eyes to see, and for the benefit of those who, unhappily, can never see them. The proceeds of the Children Throughout the Ages Exhibition will be given to the Greater London Fund for the Blind, an organization providing occupations and relief to the sightless of London and the suburbs.

A. B.

EXIT THE LONDON ARTISTS' ASSOCIATION RETROSPECTIVE EXHIBITION IN THE COOLING GALLERIES

The Retrospective Exhibition of the London Artists' Association is a record of a valiant effort to help painters in their self-imposed task of "self-expression." The Association consisted of guarantors who not only bore the expenses, but at first paid the artist-members a fixed annuity. That, of course, could not last, although I believe I am right in saying that to the last day one or two of the artists were still in receipt of this kind of assistance. But the guarantee for the exhibition went on all the time. The membership also increased considerably, and the Association may, I think, look back with some satisfaction on the £32,000 worth of sales which it effected.

H. F.

OUR COLOUR PLATES

FRONTISPIECE

PORTRAIT OF AN UNKNOWN MAN BY LUCAS VAN LEYDEN. Circa 1530

Viscount Lee of Fareham writes:—

In Volume X of his comprehensive survey of "Die Altniederlandische Malerei," Dr. Max J. Friedländer reviews the work of Lucas van Leyden, and limits the number of his known and authentic paintings to thirty-four. Amongst these, and not previously recorded, he includes two that are in my collection: "The Mocking of Job" (40 cm. by 31 cm.) and "Portrait of a Man" (26 cm. by 21 cm.), the latter of which is not illustrated in his book, but of which the accompanying reproduction may be of interest to students. Apart from its unusual colour scheme—black cap and robe, reddish-brown hair and cream-white background—the personality of the sitter is singularly arresting, with a suggestion of underlying tragedy that can hardly fail to arouse sympathy and speculation.

A LADY OF THE BRIGNOLE FAMILY, GENOA.

BY PARIS BORDONE 1500-70. (See page 213)

"The artist who has most successfully imitated Titian," says Vasari, "was Paris Bordone." His finest work is the Titianesque "Fisherman presenting St. Mark's Ring to the Doge," in the Accademia at Venice. Little is known of Paris Paschalino Bordone beyond Vasari's account. Born at Treviso, he was sent to Venice at the age of eight and after studying grammar and music entered the studio of Titian. In our picture the influence of Titian's early manner and that of Giorgione are clearly visible. It is in every way a typical work of the painter, showing his well-known fondness for crimson draperies in tightly crinkled folds, and his characteristic flesh tints mottled with rosy flushes. The lady is said to be a member of the Brignole family of Genoa, probably on the strength of a former identification of the building in the background with a hospital at Genoa. Inscribed below the base of a column, above the right shoulder, are the words "Aetatis suae ANN XVIII," and lower down the signature "PARIS.B.O." The picture is on canvas measuring 41½ in. by 33 in. It was purchased for the National Gallery from the Duca di Cardinale, at Naples, in 1861.

PORTRAIT OF MRS. LAUZUN

BY SIR HENRY RAEBURN. (See page 197)

This lovely example of Raeburn's art is notable for its breadth of treatment and for the refinement of its colour scheme. It represents Mrs. H. W. Lauzun, a member of a Kentish family, and was bequeathed to the National Gallery in 1900 by Miss Henrietta Frances Tod Lauzun.

EXHIBITION OF CHINESE WORKS OF ART

Mr. John Sparks, of 128, Mount Street, W. 1, announces that an important exhibition will be held at his galleries by Messrs. C. T. Loo & Co., of Paris, from May 1st to 15th.

The collection will consist of Chinese bronzes, pottery, porcelain and jade, which was purchased recently from a prominent foreign statesman.

The display will be on view each day between 9.30 a.m. and 6.30 p.m.

ART IN THE SALEROOM

PICTURES & PRINTS · FURNITURE · PORCELAIN & POTTERY
SILVER · OBJETS D'ART

BY W. G. MENZIES

PANEL OF
BRUSSELS
TAPESTRY

XVIII
CENTURY.

Triumphant
Entry of
Alexander into
Babylon



(Christie's,
April 24th,
1934)

THE sales held during the latter part of February and the first fortnight in March contained comparatively little of the first importance, but nevertheless prices maintained a consistently high level, and the few really fine pieces aroused the keenest competition.

There is, in fact, a feeling of optimism noticeable in the auction world, and there is little doubt that those who have decided to entrust their collections to the ordeal of public sale during the next few months will not feel disappointed at the results.

PICTURES

Though there are important sales of furniture, silver, and art objects in prospect, the season has yet to provide a notable picture sale, the dispersals both at CHRISTIE'S and SOTHEY'S being of the most ordinary character.

At the two sales held at CHRISTIE'S in the last fortnight in February, there was no picture of outstanding importance, though considering the quality of the works offered the totals realized may be taken as satisfactory.

On the 16th a collection of old masters from the collection of the late Monsieur Auguste Brölemann, of Lyons, and other sources totalled £4,200, and on the 23rd a somewhat similar collection produced £3,330.

The following are items in the first sale which are worthy of record.

P. de Bloot, "A River Scene," 16½ in. by 25½ in., £147; Joos van Cleve, portrait of an Abbess, 14½ in. by 10 in., £168; Bartolommeo Vivarini, "St. Bartholomew," 35 in. by 17 in., £168; Cranach, "St. Jerome," 26 in. by 22½ in., £189; Pier Francesco Fiorentino, "The Madonna and Child," 22½ in. by 16½ in., £220 10s.; George Morland, "Peasants and Horses near an old Inn," 17½ in. by 23½ in., £152 15s.; Corneille de Lyon, portrait of Francis de Montmorency, 6½ in. by 5½ in., £241 10s.; Gainsborough, "The Rock of Ages," 61 in. by 73 in., £325 10s.; Cooper Henderson, "The London, Oxford and Cheltenham Coach," 17½ in. by 29½ in., £131 5s.; and Rubens, "Ecce Homo," 24½ in. by 19 in., £241 10s.

In the other sale less than half a dozen lots attained three figures, the highest price being £304 10s. paid for a portrait of Charles V and Isabella of Portugal, 45 in. by 65½ in., given in the catalogue to Titian.

A view of a church and village on the Dutch coast, signed and dated 1663 by S. van Ruisdael, 17 in. by 28 in., made £157 10s.; a portrait by Beechey of Miss Martha Vandercom, 35 in. by 27 in., sold for £105, and £136 10s. was given for a portrait of Sir Robert Buckley Comyn, 49 in. by 39 in., catalogued as by Copley.

There still remains to be mentioned a painting of "The Annunciation," 49½ in. by 30½ in., by the Master of the Hansbach, which realized £294.

CHRISTIE'S picture sales during the early part of March were of a similarly uninteresting character.

On the 2nd only two items call for record, a view on the Scheldt off Antwerp, signed and dated 1644, by Bonaventura Peeters, 24 in. by 50 in., £241 10s.; and a portrait of a lady, by G. H. Harlow, 29 in. by 24½ in., £252; while on the 9th a river scene by J. van Goyen, signed and dated 1651, 20½ in. by 25½ in., went for £630, and a work by Hondelcoeter, a peacock with poultry and pigeons, 60 in. by 70 in., made £220 10s.

At SOTHEY'S rooms on February 21st in a sale of pictures and drawings from various sources totalling £1,167, no lot reached three figures, the highest price during the day being £92 given for a portrait of a man in black, 18 in. by 13½ in., the work of an anonymous XVIIIth century Italian master.

Two interesting pictures appeared in a sale of books, manuscripts and literary relics held at SOTHEY'S on March 5th and following day.

One was a portrait of Milton, 23 in. by 18 in., known as the Faithorne portrait, the property of Lieut.-Col. Sir Vere Hobart, senior surviving representative of the Milton family. This well-known portrait of the poet in his sixty-second year (1670) was inherited by Sir Robert H. Hobart, Bt., father of the present owner, from his maternal uncle, Mr. Edmund F. Moore, Q.C., great-great-grandson of Sir Thomas Moore of Sayes Court, Chertsey, son of David Moore and his wife Anne Agar, daughter of Anne Milton, the poet's sister.

It is uncertain how this portrait came into the possession of Mr. Moore, whether by inheritance or purchase. In the latter event it was probably acquired at the sale in or about the year 1828 of the pictures of the then Earl of Onslow, a descendant of the Rt. Hon. Arthur Onslow, Speaker of the House of Commons, who purchased one or more of Milton's portraits from the executors of John Milton's widow, after her death in 1794.

ART IN THE SALEROOM

It has for many years been known as the "Faithorne portrait," owing to its obvious connection with the celebrated engraved portrait by Faithorne, first published in 1670, of which tradition regards it as the original. This view has been disputed by modern criticism, and at the sale an American dealer was able to secure it for £115.

The other work, the property of Mrs. Burns Gowring, great granddaughter of Robert Burns, had a more definite pedigree. It was a portrait of Jean Armour, wife of the poet, and their grandchild Sarah Maitland Burns, by that little-known artist Samuel Mackenzie.

It was hoped that it would be bought for the Burns Cottage Museum at Alloway, but though Colonel Dunlop, one of the trustees, was present at the sale and bid up to £250 it was apparently protected by a heavy reserve and was bought in at £260.

ENGRAVINGS AND ETCHINGS

On February 27th and 28th, SOTHEBY'S held a sale of engravings and etchings from various sources, which produced a total of £1,451.

Items realizing over £20 included an open letter proof of C. Turner's mezzotint of Lord Newton, after Raeburn, £35; a fine proof of J. Dixon's mezzotint of Rembrandt's "Frame Maker" (Hermann Doomer), £39; a set of four aquatints, "St. Alban's Grand Steeplechase," after J. Pollard, by C. Bentley, G. and C. Hunt, and H. Pyall, £30; D. Wolstenholme's "Lord Glamis and Stag Hounds," coloured with oil colours, £28; a coloured etching by J. J. Bidermann, "Vue de la Ville de Basle," £26; and two Dürer items, the complete copperplate set of eighteen plates, "The Passion," £92; and the set of sixteen woodcuts, "The Apocalypse of St. John," £29.

At KNIGHT, FRANK & RUTLEY'S rooms on March 2nd, a mezzotint portrait in colour of the Earl of St. Vincent, by J. R. Smith, after Stuart, realized £273.

FURNITURE AND OBJECTS OF ART

One of the most successful sales of furniture as yet held this year was that which took place at CHRISTIE'S on February 15th, when a total of over £6,000 was realized.

There was much expected of a superb pair of Florentine XVIth century walnut cassonè from Hatherop Castle, Gloucestershire, the seat of Sir Thomas Stafford Bazley, Bart., and the anticipation was realized, the hammer falling at £2,415.

They were of exceptionally fine quality, being carved with scenes illustrating the stories of Judith and Holofernes and Esther and Ahasuerus, and measured 5 ft. 9 in. in width. Earlier in the sale a set of six Chippendale mahogany chairs with pierced vase-shaped splats, with carved top rails, made £131 5s.; a James I oak buffet of three tiers, 47 in. wide, £304 10s.; an Italian XVth century gilt wood cassonè, 7 ft. 2 in. wide, carved with Biblical scenes, £210; a set of seven Hepplewhite armchairs and two ordinary chairs, with shield shape backs, £162 15s.; four Hepplewhite chairs with oval backs, £105; and a set of six Chippendale armchairs designed in the Chinese taste, with lattice pattern backs and sides, £173 5s.

In this sale, too, was the fine Battersea enamel toilet service painted with Watteau and Boucher subjects which was illustrated in our last number. It made £357.

There was keen bidding at CHRISTIE'S on March 1st, when a collection of 385 signed Japanese sword guards (Tsuba), chiefly of metal finely damascened and decorated, realized £315.

On the 6th the remaining portion of the Edson Bradley Collection from New York came under the hammer at the same rooms, when a total of £2,507 was realized.

The two most notable lots in a sale of furniture and bric-à-brac held at SOTHEBY'S rooms on February 9th proved to be a XVIth century Flemish tapestry panel, 5.50 mm. wide and 2.80 mm. high, which made £195, and a Louis XIV needlework hanging and cover worked with chinoiserie in gros and petit point, 10 ft. 3 in. by 7 ft. 9 in., for which £170 was given.

A Queen Anne walnut marquetry tall-case clock by Peter Jason, London, 8 ft. 6 in., realized £62.

MUSICAL INSTRUMENTS

PUTTICK & SIMPSON'S held their usual monthly sale of musical instruments on February 22nd, when a total of over £2,050 was realized.

Among the instruments sold, the chief was a very fine violin by Francesco Gobetti, of Venice, about 1720, with Hill's and Hart's guarantees, which made £320.

Other prices worthy of record were a violin by J. F. Pressenda, Turin, £40; one by G. B. Rogeri, £62; a violin by J. F. Guidantus, Bologna, £46; another by Nicolas Amati, 1676, £42; and a violoncello by J. B. Vuillaume, Paris, 1850-60, £64. At CHRISTIE'S on March 1st a violin by Francisco Rogeri of Cremona, 1663, with Hill's guarantee, sold for £231.

PORCELAIN AND POTTERY

There was comparatively little porcelain and pottery sold in the auction room during the period under review, though one item in particular calls for special mention. This was a XVth century Hispano-Moresque 13 in. ewer painted with sacred



A RELIQUARY OF ROCK CRYSTAL WITH ENAMEL GROUP OF THE RESURRECTION. Designed by Carl Fabeyé. (Christie's, March 15th)

monogram in copper lustre and with formal flowering tendrils in copper lustre, and base which at CHRISTIE'S on February 22nd was bought by Sir Sydney Cockerell for the Fitzwilliam Museum, Cambridge, for the high price of £346 10s.

At the same rooms on February 15th a pair of Meissen porcelain bottles, with pear-shaped bodies painted in the Oriental taste, 8½ in. high, sold for £73 10s., while at SOTHEBY'S on February 9th, £64 was given for a Derby dessert service of twenty-eight pieces, with apple-green and gilt borders, enclosing views and shipping scenes with the crown battone and D, and pattern number 254. The same firm sold on March 2nd a Derby group of lovers and a clown 11½ in. high for £22.

SILVER

The outstanding item in an important sale of old English silver from various sources held at CHRISTIE'S rooms on February 14th was a fine James I silver gilt rose-water ewer and dish, 1615, which from an opening bid of £500, sold for £2,450. It was the property of Lord Mount Temple, and was a feature at the Burlington Fine Arts Club Exhibition in 1911.

Elaborately chased and engraved with ornament characteristic of the period, the ewer measured 15½ in. high and the dish 20 in. diameter. The two pieces had a combined weight of 121 oz. 3 dwts., so that the price paid works out approximately at £20 an ounce.

Other items of importance in the sale were a James I silver gilt wine cup, 1604, 6 oz. 15 dwts., 400s. an ounce, £135; a Charles II plain two-handled porringer and cover, 1674, 41 oz. 4 dwts., 210s. an ounce, £435 4s. 6d.; a George I small plain sweetmeat dish, by John Cuthbert, junior, Dublin, 1715, 3 oz. 8 dwts., 100s. an ounce, £17; a Queen Anne plain pear-shaped teapot, by John Fawdery, 1713, 12 oz. 5 dwts., 300s. an ounce, £183 15s.; and a tazza of the same period by William Lukin, 1708, 20 oz., 82s. an ounce, £82.

At SOTHEBY'S on March 1st in a sale of old silver and art objects totalling £1,499, three items call for record. A Queen Anne porringer by William Gamble, London, 1713, 13 oz. 5 dwts., 40s. an ounce, £26 10s.; an Irish sugar caster, Cork, 1770, and a plain caster, London, 1772, 8oz. 2 dwts., 36s. an ounce, £14 11s. 7d.; and two boat-shaped sugar baskets, London, 1790, 13 oz. 11 dwts., 29s. an ounce, £19 12s. 11d.

Several notable items appeared at a sale of old silver held at PUTTICK & SIMPSON'S rooms on January 25th. These included a pair of William III table candlesticks by Joseph Bird, 1701, 31 oz. 10 dwts., 42s. an ounce, £66 3s.; a William III large tankard with flat cover by Timothy Ley, 1698, 37 oz. 4 dwts., 75s. an ounce, £139 10s.; a George I octagonal tea caddy by Joseph Fainell, 1722, 5 oz. 2 dwts., 65s. an ounce, £16 11s. 6d.; and a George III vase and cover of Adam design, by Charles Wright, 1779, 47 oz. 19 dwts., 12s. 6d. an ounce, £29 19s. 4d.

At the same rooms on February 22nd a George III plain cylindrical hot water jug and cover on stand with lamp, by William Burwash and Richard Sibley, 1810, 36 oz. 15 dwts., made £20 4s. 3d., at 11s. an ounce.

One of the most interesting sales of old silver as yet held this season was that of the collection formed by the late Mr. John Gardner, of Houston, Renfrewshire, which occupied CHRISTIE'S on March 19th and two following days. A full report of the prices realized will be given in our next number.

The collection was of exceptional interest owing to the fact that it included a great number of choice examples from such little known offices as Lincoln, Hull, Truro, Leicester, Taunton, and also Scottish ones, such as Banff, Perth and Stirling, as well as Guernsey, in the Channel Islands.

The collection moreover was particularly notable for its Scottish pieces ranging over three centuries.

On the first day notable items included an Elizabethan Communion cup by John Jones, Exeter, circa 1570; an Elizabethan tigerware jug with silver mounts by Christopher Tannor, Norwich, circa 1570; a Charles II small wine cup, 1660; a Commonwealth beaker, Lincoln, circa 1650; another 1651; a Charles II beaker, 1683; another by William Gibson, 1700; a James II brazier, 1685; another by Anthony Nelme, 1704; a number of XVIIth century porringers, including one chased with birds and flowers in the Chinese taste by William Robinson, Newcastle, circa 1685; several Queen Anne, William and Mary, and Charles II plain tankards; Queen Anne tazze; rat-tailed basting spoons; a small plain cup, 1713; tea caddies; snuffers; casters; and a collection of toys. On the second day were sold an important collection of early English spoons, including an Elizabethan lion sejant spoon, 1558; a James I ditto, 1609; an Elizabethan maidenhead spoon, 1576; an Elizabethan baluster top spoon, 1560; a quantity of XVIth and XVIIth century seal top and apostle spoons, including a set of seven James I apostle spoons, 1622 and 1623; several bearing interesting provincial marks, and a few Commonwealth slip top spoons. The Scottish silver included five bell-shaped mugs, Edinburgh 1693, 1695, 1696, 1698, 1704, and one Glasgow 1709; a pair of Queen Anne casters Edinburgh 1706; a Queen Anne tazza, Edinburgh 1710; a number of George I and George II mugs; a circular salver by Coline Allan, Aberdeen, circa 1748; a teapot by the same, 1750; a plain caster, Glasgow, circa 1750; a pair of salt cellars, Canongate, circa 1760; a coffee pot and stand by Milne and Campbell, Glasgow, circa 1776. On the third day the Georgian silver included a Queen Anne dish, Leeds, circa 1702; a stirrup cup in the form of a fox's mask, Sheffield, 1777; and another in the form of a greyhound's head, Birmingham, 1825.

FORTHCOMING SALES

In addition to the Zetland and Hirsch dispersals already recorded in these pages, several other notable sales are already scheduled to take place before the autumn.

On April 24th CHRISTIE'S are selling Italian majolica, Chinese porcelain, French furniture, tapestry and art objects, over eighty of the lots being from 25, Park Lane, the town house of Sir Philip Sassoon,



LOUIS XV AUBUSSON TAPESTRY FIRE SCREEN
30 in. by 21 in. Rose Pompadour ground
Sassoon Collection (Christie's, April 24th)

The Italian majolica is from the collection of the late Sir Archibald Buchan-Hepburn, Bart., and includes a number of fine Castel Durants, Urbino and Deruta pieces. Perhaps the finest is an Urbino plate painted in tones of blue, green, yellow, brown and black, with a scene of Hannibal crossing the Alps, by Orazio Fontana, and probably part of the service made for Guidobaldo II, Duke of Urbino.

Amongst the Oriental china is a fine pair of famille-rose beakers with vase and cover 18½ in. and 19 in. high, the property of the late Mr. L. Breitmayer, while from the same source come a number of nice French XVIth century walnut pieces.



LOUIS XV MARQUETRY COMMODE By J. Birckle
Sassoon Collection (Christie's, April 24th)

ART IN THE SALEROOM

In the Sassoon section is an especially fine Louis XV marquetry commode by J. Birckle, M.E., and two fire screens, one of the Louis XV period of Aubusson tapestry, and the other of the Louis XVI period with Beauvais tapestry.

At the end of the sale will be sold a panel of XVIIth century Brussels tapestry, 11 ft. 6 in. by 18 ft. 3 in., woven with the Triumphant Entry of Alexander into Babylon, removed from Cluny Castle, Aberdeenshire, the property of Mr. C. A. L. Gordon, of Cluny.

A notable item in a silver sale to be held by SOTHEBY'S in mid-April is a superb gold box, the cover engraved with the Arms of the City of London, inscribed on the rim with the name of the maker, "Jasper Cunst, London," London Hall Mark 1740; weight, 16 oz. 10 dwts.

This box, together with an illuminated address which accompanies it for sale, was presented to Admiral Edward Vernon upon his admission to the Freedom of the City of London, as a "Testimony of the greatest sense this City hath of His eminent services to the Nation by Taking Porto Bello and demolishing the fortifications thereof." It is the property of Mr. C. E. Dashwood.

SOTHEBY'S are also selling, during April, the relics from H.M.S. *Foudroyant*, including the piano, chairs, tables and an overmantel in the form of "a stern walk."

At the end of April the same firm will sell fine oil paintings and drawings, mostly of the English School, including the important collection of portraits and historical paintings, the property of Mr. C. E. Dashwood, including those relating to Admiral Vernon and his family, comprising important paintings attributed to Monamy, of the "Taking of Porto Bello," and "The Attack on Carthage," a portrait of Admiral Vernon by Charles Philipps, in frame carved with elaborate trophies; portraits of members of the Vernon and allied families, by Sir Godfrey Kneller, Joseph Highmore and other artists of the period; an Etonian portrait by Richard Livesay; a portrait of Prince George of Denmark, by John Riley; landscapes attributed to Bunbury, G. Lambert, Charles Town; a Venetian landscape by Canaletto; Interior, attributed to Teniers; English portraits, circa 1600, and "The Portrait of a Gentleman" of the School of Franz Hals. Also Portrait of the Nepean Family, by Devis; and "Matrimony" and "Courtship," the pair, by F. Wheatley, the property of Mr. D. A. Sursock. Portrait of Major Healey in hunting dress, by John Ferneley, the property of Miss Wintour; a fine portrait of a Lady, by Thomas Hudson, the property of Mrs. Remington Robert; paintings of the Italian School, the property of Colonel H. C. Elwes; English portraits by Gilbert Stuart, Francis Cotes, Tilly Kettle, etc., from various sources; drawings of the Italian and French Schools, attributed to Poussin, Correggio, Claud Lorrain, P. de Koenick, B. E. Murillo, the property of Captain Richard Ford; a volume of drawings attributed to Cozens, Van de Velde, Chardin, etc., from the collection of J. P. Heseltine, the property of Colonel Christopher Heseltine, O.B.E. Illustrated catalogues will be issued.

Among some important colour prints of the English School are examples after Morland, Smith, Westall and Wheatley, the property of Mr. D. A. Sursock. "Emma, Lady Hamilton," by Jones, after Romney, the property of Mrs. Remington Robert; "The Setting Sun," by Young, after Hoppner, the property of Mr. C. H. Richards; Havell's Views of the Thames, removed from the Library at Holywell Hall, Stamford, the property of Mrs. Fane.

An important collection of sporting, etc., coloured engravings by Fuller, Morland, Dean Paul and Wolstenholme, including "Epsom Races," "The First of September" (hunting), "The Trip to Melton Mowbray," and a fine complete set of "The Cries of London," after F. Wheatley, R.A.

Also an important collection of rare books of Swiss views and costumes, from the collection of the Comte A. de Suzannet. Illustrated catalogues will be issued.

In the first week in May, SOTHEBY'S are selling a superb set of Chippendale armchairs covered in the finest quality Soho tapestry, the property of the Earl of Ancaster.

PAUL GRAUPE, Berlin W. 9, Bellevuestr. 3, will sell by auction in the middle of April the collection of the well-known former manager of the Dresdner Bank, Herbert M. Gutmann. This collection contains the whole of the furniture from Herr Gutmann's country-house seat in Potsdam, near Berlin, with a number of valuable pictures, mostly by masters of the XVIIIth century. They include works by Nattier, Raeburn, Ramsay, Rotari, La Tour, Graff, Tischbein, Lancret, etc. The furniture is mostly French and English work of the XIXth century, including some

exquisite pieces of the first French Ebenists, while of special note is a splendid suite of four Flandrian Renaissance carpets. The catalogue also includes antique silver, porcelain and other art-objects.

There is also to be sold the valuable Chinese and Persian collection, plastics, paintings, stuff-material and metal-works, many of which became famous in the Eastern-Asia Exhibition in 1929 in Berlin and in the great Persian exhibition in 1931 in London. Of special importance is a collection of coloured painted china-birds.

Messrs. FREDERICK MULLER, of Amsterdam, are selling on May 15th the important collection of old masters formed by the well-known collector, Dr. E. Heldring. Outstanding items are a fine portrait of an advocate, by Titian; another of a young woman, by the same artist; a magnificent portrait of a young man, by Tintoretto; a portrait of an artist, by Caravaggio; a brilliant still-life by Velasquez, and two characteristic landscapes by Guardi. Several of these works are accompanied with the certificate of Dr. Gronau.

In the same sale is a fine Florentine early XVIth century terra-cotta bust of Pietro Soderini.

The same firm are selling on April 17th and two following days the important art library of H. Boekenovgen-Wormerveer, most of the 1,000 items being notable for their fine bindings.



TANKARDS IN THE GARDNER COLLECTION
William and Mary, Charles II, 1675 Charles II, 1676
1691 (Christie's, March 17th)

AMERICAN ART SALES

Though a large number of sales were held at the American Art Association's Galleries in New York during February, notable items were remarkably few.

On the 3rd for instance, in a sale of French furniture and decorative objects from various sources, the highest price was £130, given for a Louis XIVth Flemish tapestry woven with the story of Esther and Ahasuerus, 10 ft. 4 in. by 12 ft., the only other three-figure item being a pair of Louis XVth carved walnut and petit-point side chairs which realized £124.

Etchings, drawings and engravings were the subject of a sale on the 8th, but their importance can be gauged from the total, which only amounted to £1,294, the chief lot being a first state of Pennell's etching "Le Stryge," for which £65 was paid.

A total of just under £7,000 was realized at a sale of American and English XVIIIth century furniture held on the 9th and 10th. No lot attained three figures on the first day, but the following must be recorded among the items sold on the second day.

A pair of Queen Anne maple fiddle-back armchairs, circa 1730, £170; an inlaid mahogany long case clock by John J. Wilmot, New York, 1790-1800, £170; a Duncan Phyfe mahogany lyre-back sofa table, circa 1810, £155; a Georgian mahogany dressing table with silver and cut-glass fittings, £135; a Queen Anne walnut tallboy, English XVIIIth century, £120; and a Chippendale carved mahogany claw-and-ball foot piecrust table, English XVIIIth century, £105.

Barbizon and other paintings occupied the American Art Association's rooms on the 15th, the 116 pictures producing nearly £5,500. Items worthy of record were "Nude by a Pool," 17 in. by 11 in., by Henner, £470; "A Balmy Afternoon," 15 in. by 22 in., by Corot, £540; "Wallachians rounding up their Horses," 17 in. by 30 in., by Schreyer, £180; another Schreyer, "The Travellers," 18 in. by 30 in., £310; "Plaza de Toros," 18 in. by 30 in., by Gerome, £175; "On the Coast of Morocco," 21 in. by 33 in., by Ziem, £155; and "Madam Dubois," by Laville-Guiard, 36 in. by 26 in., £135.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

A. 59. MR. GEORGE H. COBHAM, NEW YORK, U.S.A. UNIDENTIFIED PORTRAIT, DATED 1637, THE SUBJECT AGED 54.—Arms: Azure, semée of fleurs-de-lys a lion rampant guardant argent, over all a bend gules. Crest: Out of a ducal coronet or, a demi lion rampant argent, holding in the dexter paw a fleur-de-lys.



These are the Armorial Bearings of a branch of the Holland family, and the portrait is possibly that of Henry Holland (son of Philemon Holland, M.A. & M.D. Cambs. Classical Author) born 1583; Citizen of London and Member of the Worshipful Company of Stationers; Author of "Monumenta Sepulchra Sancti Pauli," 1614, of "Basilioglia," 1618, and of "Herologia Anglica," 1620; edited his father's "Pharmacopoeia" in 1639, and "Hollandi Posthuma" by his brother, Abraham Holland in 1626; served in the Parliamentary Army 1643; died about 1650. The portrait might possibly be attributed to Cornelis Janssens (1590-1664).

A. 60. MR. H. C. DE ROTH, BERLIN. 1. ARMS ON SILVER PLATES, 1814.—Arms: Quarterly of 4: 1st Argent, three moors' heads couped proper wreathed about the temples of the first and azure, for Canning; 2nd Gules, three spear heads erect in fesse argent, for Salmon; 3rd Sable, a goat salient or, for Marshall; 4th Bendy argent and azure within a bordure gules, for Newburgh; impaling: Or, a bend compond counter compond argent and azure between two lions rampant gules, for Stewart. Crest: A demi lion rampant ermine holding in his paws a battle axe proper. Motto: Nede cede malis ced contra.

These plates must have been made 1814-18 for George Canning, who was raised to the Peerage as Baron Garvagh of Garvagh, co. Londonderry, October 28th, 1818; born November 15th, 1778; M.P. for Sligo, 1806-12; Lord Lieutenant of co. Londonderry; died August 20th, 1840. He married, firstly, July 13th, 1803, Lady Georgina Stewart, fourth daughter of Robert, 1st Marquess of Londonderry, who died the following year.

2. CREST ON SILVER DINNER SERVICE.—Crest: Out of a marquess's coronet a plume of feathers. This Crest must be intended for that of either Fletcher or Delius though the plume is drawn in such a manner that it has rather a foreign appearance.

3. ARMS ON SILVER TEA URN, 1795.—Arms: Argent, on a fesse sable three mullets or, surmounted by a baron's coronet. Supporters: Dexter: An elephant argent. Sinister: A griffin

argent, ducally crowned and charged with four mullets gules. These are the Arms of Edward, 2nd Baron Clive of Plassey, who was the son of the famous Robert, Lord Clive of Plassey, Governor of Bengal. Edward Clive was himself created, on August 13th, 1794, Baron Clive of Walcott, co. Salop, in the Peerage of England; and on May 14th, 1804, he was created Earl of Powis, having married, May 7th, 1784, Henrietta Antonia, sister and heir of George Herbert, 2nd Earl of Powis. He was born March 7th, 1754; was Governor of Madras, 1797-1803; and nominated Viceroy of Ireland November 16th, 1805. He died, aged 85, May 16th, 1837. The circle containing initials must have been added beneath the Arms at a later date.

A. 61. MR. T. ORDISH, LANCASTER. ARMS ON UNIDENTIFIED PORTRAIT DATED 1628, SUBJECT AGED 49.—Arms: Quarterly: 1st and 4th Argent, a cross flory gules, for Trussell of Billesley, co. Warwick; 2nd Argent, on a fret gules five bezants, for Trussell of Cubleston, co. Stafford; 3rd Argent, two bars gules, for Manwaring. Crest: An ass's head couped sable, belled and gorged or.

This is probably a portrait of John Trussell of Billesley, co. Warwick (son of Avery Trussell of Billesley, by Margaret, daughter of Robert Fulwood of Tamworth, co. Warwick; born 1580; Mayor of Winchester; published "A Continuation of the History of England," 1636, and "The Touchstone of Tradition," 1642. The Manwaring quartering came through the marriage of William Trussell of Billesley, with Maud, daughter and heir of Ronald Manwaring, in the XIVth century.



A. 62. MESSRS. FRENCH & CO., NEW YORK. ARMS ON PAIR OF SILVER GILT VASES, BY PAUL CRESPIN, 1720.—Arms: Quarterly, 1st and 4th Azure two swans in pale argent, between as many flaunches ermine, for Mellish; 2nd and 3rd Gules, a fesse between three crosses crosslet fitchée or, for Gore, in centre point a mullet for difference. These vases must have been engraved about 1745-50 for Joseph Mellish of Bush Hill Park, Edmonton, co. Middlesex (3rd son of Joseph Mellish, of Blyth, co. Nottingham, by Dorothy, his wife, daughter and co-heir of Sir William Gore, of Bush Hill Park, Lord Mayor of London, in 1702); born 1716; Governor of the Hamburg Company, and M.P. for Grimsby; died December 7th, 1790. He married his cousin, Catherine, 3rd daughter of John Gore, of Bush Hill Park, by Hannah, 3rd daughter of Sir Jerome Sambroke, of Bush Hill Park. She died, aged 68, October 4th, 1794.

A. 63. MR. RALPH HYMAN. ARMS ON SILVER SALVER MADE IN LONDON, 1820.—Arms: Sable, a chevron between three bulls' heads cabossed argent; impaling: Per chevron sable and argent.

These are the Arms of Bulkeley of Cheshire, impaling Aston of Lancs.